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# The AMERICAN ORGANIST



MAY 1927 VOL. 10 - NO. 5

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### Repertoire and Review

Prepared with Special Consideration to the Requirements of the Practical Organist in Concert, Church, and Theater

AN ILLUSTRATED GUIDE FOR PURCHASERS
Obvious Abbreviations
e.d.m.v.—Easy, Difficult, Moderate, Very

### GORDON BALCH NEVIN

### SONATA TRIPARTITE

SOMETHING of unusual merit in Sonata Form, three conservative movements, each of them a worthy combination of inspiration and fine technic, slightly more than moderately difficult, but with a distinctive flavor. The first Sonata by a composer who has been successful in all the smaller instrumental forms ought to be of interest to all professional musicians.



ALLA FANTASIA begins as in 1368, a strong, vigorous, vital theme packed with energy, and not overloaded with technical dress. The strict lines of Sonata Form are not clearly visible, yet the work is eminently in Sonata Form; the second theme, as I view the work, is delightfully



musical, yet founded on the spirit of the first theme; 1369 shows the two parts of this secondary theme. The development section is finely handled, all the materials being skillfully treated but not worked to death, and when the recapitulation restores the clean brilliance of the main theme it is doubly welcome.



ROMANZA'S theme is shown in 1370; it is a reflective, somewhat classic. reserved, statel theme. There is a middle section of almost equal interest, sprightlier, mak-



ing excellent contrast, but it still is technically fine; the composer does not at any time descend to mere tunes for his effects; he is abundantly able to maintain interest by force of his themes and his handling of them.

MARZIALE is somewhat of a compromise with the old school of rejoicing; there is more musicianly worth in it. 1372 shows the main theme, divisible into two themes.



both of which are used freely and finely; 1373 shows a beautiful snatch of melody, treated to a worthy accompaniment, which combination is also used freely in the



movement, at one time fortissimo for the climax; 1374 shows an episode of the kind that fills this last movement, musical, thematic, technical, and, best of all, inspirational. I like this movement best.



The composer sent me the first proofs of his Sonata Tripartite and asked me to look them over and give an opinion. I'm rather satiated with music anyway, but my opinion from the first was favorable, and the more I played the Sonata the better I liked it; only then did I learn of the dedication honor he had in mind for me. I feel almost as proud of this Sonata as though it were my own. It is concise, snappy, to the point, the sort of a thing we think of as American. I recommend it to all concert organists, to all church organists able to play it, and to all theater organists able to use it. There is no padding anywhere; the composer is saying something intelligible, something interesting, something elegant in every measure.

The way to nurture American composition is to buy and use American compositions of the better sort. Here is one the organ world can be glad to champion. (Summy 1926, \$2.00)—T. Scott Buhrman.

LOUIS AUBERT: NOCTURNE, 2p. e. tr. by A. Barrell, a very slow, quiet, serious melody calling for pleasing registration to make it rightly effective. (Summy 1926. 30c)

W. BERWALD: MARCHE NUPTIALE, 9p. md. A brilliant march, opening as in excerpt 1361, which materials form



the first theme of the statement, against which a secondary theme, somewhat like that in the Mendelssohn wedding music, is used for contrast. In 1362 we show the fine use of Chimes for accent in the middle movement, a musical INSPIRATIO



all were

HE friendly arrogance of a Rubens, the ecstasy of a Shelley, the dramatic force of a Shakespeare—

all were Handel's — In Acis and Galatea, in The Messiah, in Joseph, in Solomon—in opera, oratorio and ode. In organ concerto and fugue. In all of Handel one finds the spontaneity and impulse of the greatest improviser ever known.

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section of considerable attractiveness. Add this number for practical use, on our recommendation. (Ditson 1927, 50c)

G. A. BURDETT: RETROCESSIONAL ON CORONATION, 5p. me. A hymntune postlude done in musicianly style. (Schmidt 1927, 50c)

EDUARDO DAGNINO: Childhood, 7p. md. A rather unusual bit of music, of good inspirational order, a tone-poem aptly fitting its title; 1363 shows the opening theme:



it will be seen that registration plays a most important part. The middle section is considerably more complicated, and more technical in structure, though it still retains the grace and charm of the theme. It wants a good interpreter, but repays all the effort it calls for; something your repertoire needs. (Fischer 1927, 60c)

EDUARDO DAGNINO: FESTIVE PRELUDE, 6p. me. A more sedate and technical bit of writing that carries its interest in technic rather than inspiration. (Fischer 1927, 60c)

EDUARDO DAGNINO: Morning in the Forest, 8p. md. Excerpt 1364 shows the opening measures of an-



other nicely descriptive bit of writing, with good inspirational qualities. Again registration plays a most important part, for with unpleasant tone colors this and most other bits of descriptive organ music would be intolerably tiresome. There is a fine technic throughout, with nothing commonplace or cheap; the composer has been willing to work. It is worth using. (Fischer 1927, 60c)

ROLAND DIGGLE: AUTUMN TWILIGHT, 4p. e. Played on a modern organ, with lots of strings, coupled fully at 16′, 8′, and 4′, and played with a bit of imagination, and not too much attention to the title, this will make a fine piece of music, if we don't forget the legato melody and the staccato chords. Middle section presents a pleasing tune nicely accompanied, just to make music. This is the second time this composer has threatened to underestimate his own product by an inappropriate title. All of which will make him very angry indeed, but we are writing these reviews for the gentle reader, not the stongworded composers. Get it for your congregation. (Gamble 1927, 50c.)

ROLAND DIGGLE: A FESTAL PROCESSION, or Marche Nuptiale, 6p. me. A tuneful, rhythmic, snappy march worth using, inspired rather than manufactured, within reach of the greatest number; fine for a morning prelude; wonder how it would go as a theater organ solo, if it were played by an organist who knows how in the 1927 vernacular? Won't somebody try it and report? (Schirmer, 1926, 50c)

A. T. GRANFIELD: ALBUM LEAF, arr. by R. Diggle, 4p. ve. A tune over a synchopated accompaniment of the usual order, all for the sake of making simple music, which it does very nicely. Get it if vou still like music and aren't afraid of transcriptions. (Ditson 1926, 50e)

### Current Publications List

Compiled by ROWLAND W. DUNHAM

FOR THE CONVENIENCE of readers who want to meet today with today's music. Readers will cooperate by placing their orders with the publishers who make these pages possible; their names and addresses will be found in the advertising pages. Obvious abbreviations:

c.q.cq.qc.—chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s.a.t.b.h.l.m .- solos, duets, etc.

o.u.—organ accompaniment, unaccompanied.

e.d.m.v .- easy, difficult, moderate, very.

Organ—C. Harris: A Legend, 5p. e. Melody piece. (Schmidt 50c)

Do.: Melodie Celeste 5p. me. (Schmidt 50c)

T. T. Noble: Choral Preludes on St. Kilda, Stracathro, Walsal; medium length and difficulty. (Schmidt 50e each)

Organ and Piano—J. W. Clokey: Symphonic Piece, 63p. d. 5 mvts. (Fischer \$1.50, two copies necessary)

Anthems—N. C. Jephcott: "Benedictus es Domine", 6p. cq. me. (Schmidt 12e)

T. T. Noble: "Into the Woods My Master Went," 5p. c. me. (Schmidt transfer 12c)

Do.: "Let All the World", 5p. cu. me. (Schmidt transfer 12c)

Do.: "The Saints of God", 10p. cu. me. (Schmidt transfer 15e)

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Negro Spirituals—"Blow Your Trumpet Gabriel," arr. G. A. Grant-Schaefer, 4p. h.l. (Ditson 40c)

"Dar's a Meetin' Here Tonight," arr. H. T. Burleigh, 4p. mh.ml. (Ditson 40c)

"I'm All Wore Out a-Toilin' for the Lawd," arr. S. R. Gaines, 2p. h.m. (Ditson 40c)

"I'm Troubled in Mind," arr. W. A. Fischer, 2p. mh. l. (Ditson 40c)

"Listen to de Lambs," arr. W. A. F., 2p. mh.l. (Ditson 40c)

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Songs: Secular—G. P. Bumstead: "Look Off Dear Love," 4p. h.m. violin obligato. (Ditson 40e)

A. Farwell: "Dark Her Lodge Door," 5p. m. (Ditson 40c)

C. Forsyth: "The Dew Fairy," 3p. h.m. md. (Ditson 40c)

H. B. Gaul: "A Song of Fellowship," 6p. m. A rollicking song for men in unison, does just as well for a solo;

fine stuff. (Ditson 50c)
M. Jacobson: "Retrospection," 2p. m.l. md. A Russian

text. (Ditson 40c)
W. Lester: "If I Were Japanese", 3p. h.l. e. (Ditson

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L. Mills: "Treasure," 2p. h.m. e. (Ditson 40e)

E. Mineo: "Voices of the Bells," 5p. h.l. me. (Ditson 40c)

Books—"Harmony and Melody," A Hill, 96p. "A book from which the pupil learns how music is made by making it himself." (Schmidt \$1.50)

# The American Organist

T. SCOTT BUHRMAN, F.A.G.O.

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ASSOCIATE EDITORS

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A book y makWilliam H. Barnes Rowland W. Dunham, F.A.G.O. CONTRIBUTING STAFF

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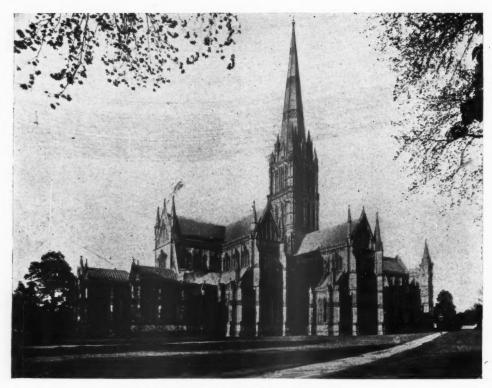
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SALISBURY CATHEDRAL, ENGLAND

Between the glory of such an edifice as the Salisbury Cathedral and the lowly simplicity of the average church in which the vast majority of us must labor there is a world of difference; between the music of the two there is just as vast a difference. In Salisbury the music can be and should be ideal, church music at its highest and best. But in the humble and plain auditoriums our music must be practical, even tuneful. The highest ideals of strict church music are as unbecoming to simple workmen and simple architecture as the highest spire of Salisbury would be if superimposed on one of our infinitely numerous four-square churches. Yet we can all look to the ideal, admire it, dream of it. The beauty of Salisbury is a noble ideal.

# The AMERICAN ORGANIST Vol. 10 MAY 1927 No. 5

### Editorial Reflections

### Get After It



AST MONTH Mr. Mueller reminded us that a church organist couldn't thrive on the fancy frills of special musicales but had to devote himself vigorously to his routine Sunday work. This month Mr. C. Albert Scholin shows what can be done outside the church services and what happens to his choir and his church, and incidentally to his salary, if the thing is done on a

big scale. Few of us can guess the amount of work Mr. Scholin had to do to change the complexion of Waterloo in a few years. And that's at the bottom of Jacob's Well where you and I satisfy our thirst for salaries

Anyway the organist, as a living animal, is badly underpaid, usually because he isn't worth more to his employer. Mr. Scholin shows us how to be We don't have to worth more to our employers. paint the church or scrub the furnace room; we can keep on twiddling fingers over Bach: the choice is entirely our own. We each of us detest the other fellow when he's a high-brow and so much above us, yet we can be in turn semi-highbrows and detest the mental level of our congregations and think we can get away with it. We do, unfortunately. It would be better if churches salaries stav down. fired us, if they kicked over the traces and rode us out of town on a rail, as in the good old days.

Whether or not an average church can use a keen music department is an open question. What would happen in Waterloo if there were two vigorous organists with Mr. Scholin's ambition and energy? The

law of supply and demand conveniently attends to that by making the most of us so lazy that not more than one dynamo gets into any community. church itself is in a bad way. It is trying to sell doctrines when the world much prefers good works. If we as employees can devise means of drawing more people and more money into the church, we normally shall reap some of the benefits ourselves; if we are merely rubber-stamps to mark down so much music at each service and generally do as we are told-doing nothing when we are told nothing-I can't see why we should be paid living salaries, for certainly we are not working for institutions that are salary-producers nor are we earning living wages. Harping at the trustees or the minister to increase our salary only increases their burdens. We can fit in much better if we stop asking for more money and look about us for more work. Find more work to do, find greater usefulness for ourselves, make more friends for the church; the salary will take care of itself. salaries are low not chiefly because we are not earning more but chiefly because the church actually does Ministers are no better off than we not earn more. are: they are higher-trained men in almost every instance, they have large families, they must live in fair circumstances, yet they are given salaries that are an I have in my own chorus a bass who as a brick-layer is earning a wage of about six thousand dollars, some years it is less, some years it is more. Yet in New York City there are hundreds of ministers managing churches on salaries of two thousand, twenty-four hundred, or three thousand. Now what kind of good fellows are we when we go to ministers like that and ask for more money for ourselves?

Oh well, it's a disagreeable subject at best. Let's take a look at what Mr. Scholin has to say.



### Making Music for a Community

Is One Sure Way to Make a Name for Your Church and Success for Yourself
Playing the Organ Twice on Sundays Won't Do it Alone
The World Demands More of the Organist Today
And is Willing to Pay the Bill

By C. ALBERT SCHOLIN



T WAS five years ago last September that I started my duties as organist of the First Methodist, Waterloo, Iowa. I made application early in June of 1921, and in August received a telegram asking me to come and try out for the position. One of the first questions the pastor asked me was, "Do you use tobacco in in anyway, shape or manner?" I answered him in the negative.

The chairman of the music committee at that time was president of Gates Business College, Waterloo. He wrote to the president of the Business College in the city from which I came, for information regarding my work there and my standing in that community. It was with great pleasure and interest that later on I had the privilege of reading the letter received by Mr. Gates. I was informed that there were forty applicants for the position, and I was the youngest. The night I played my recital one of the official board members asked me if I could play hymns. I then domonstrated my ability along those lines. It amused me to think there was any doubt about my hymn-playing.

I left Waterloo for the East that same night and the following day received a telegram that I was elected unanimously by the official board. They promised me an increase of \$300 a year if I made good within six months. I evidently made good, for I am still on the job. However, I did not get my raise until three years later. The reason for my staying was the mere fact, as the old saying goes, that "A rolling stone gathers no moss".

My first year was a hard one. The man I followed left the music department of the church in bad condition. I had only six members in my choir on the first Sunday, all volunteers. It was up to me to get busy and build a choir. Every time I heard of a prospective member I would go and call upon him or her. The choir finally started to grow, we organized and I featured the social activities with our other work in the church.

I call to mind the first public supper the choir gave. The people were in line three abreast waiting to get into the church. We made over \$100 clear on that supper. People asked me, "How did you do it?" We did it by hard work, and it proved a success.

I decided it might be a good thing to organize a children's chorus. It was fairly successful for a while, but very little cooperation was given from the parents, so after my first Christmas here I dropped

the idea. I also organized a Sunday School Orchestra which I still have. All the members were volunteers, and the material with which I had to work was very poor. Now my Orchestra has three paid members. We play the very best of music and it seems to be an inspiration to the Sunday School.

I might make mention here that my choir now has a membership of forty. My soprano soloist is paid. No new members are taken into the choir without first trying out before a music committee. If they have good voices and are good readers they are accepted.

I had been at the First Methodist only three months when I had an offer to go to another midwest city much larger than Waterloo. I would have received \$600 more a year than I was getting here. I received a letter from their pastor and later a telegram asking me to come and talk over the propo-I finally did go, and they begged me to take They even offered me a new organ the position. within a year if I would take up the work. them it would not be playing fairly with the First Methodist of Waterloo if I left them that soon. They told me they would hold it open for one year, if I would then consider making a change. I had been here one year I received a letter from that pastor asking me to come, but I was enjoying my work and turned down his offer.

During my first year I was elected music director for the local Kiwanis Club, and am still a member of that organization and retain the same position.

At the beginning of my second year I decided to branch out of the church and organize a Community This immediately caused friction with some of the other music directors in the city, and one said, "It cannot be done". I readily saw that I would have to go through other channels to get cooperation. I made a personal visit to each pastor in the city, urging the need of such an organization. I then began A chorus of one hundred fifty voices, to see light. well balanced, was organized, and we gave a miscellaneous program at the West High School auditorium for the benefit of a new piano for that institution. The school building had just been completed and our program was one of the first given in the new build-We were successful in raising \$500 which was turned over to the School Board as the first payment on a Knabe Grand.

After this program was given, I made up my mind that it was time to organize a chorus and put on a Spring Music Festival in April. We had one hundred eight voices, and "Elijah" was the oratorio given. I met with constant opposition and received plenty of hard knocks, but the harder they knocked

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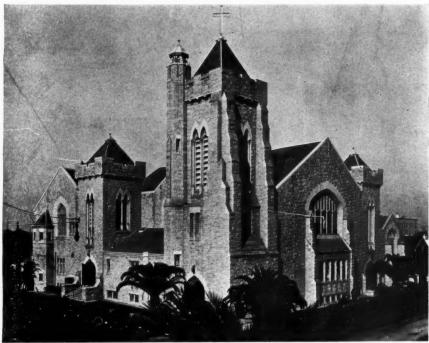
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the harder I worked. Our first Spring Festival was so successful that I decided to make it a yearly event.

That same year I put on two plays at the church with the Sunday School children (one at Christmas and the other on Children's Day). I also put on a Midsummer Festival with the Sunday School Orchestra which was augmented with several professional musicians. The money made on this program was used for the purchasing of orchestra music.

ing the organ for practice. We had a small tent over the console and the only heat was from an oil heater. This was very unsatisfactory so I asked for an electric heater, and it was given to me. It was still cold, and when the thermometer was near the zero point one could not stay in the church and practise. We have two heating plants in our church, one for the downstairs choir loft and office, and the other for the main auditorium. It seemed



WHAT SHALL WE DO WITH IT?

The First Methodist Church of Long Beach, Calif., is only a sample of the beauty of the modern church cdifice. It is always a pleasure to any normal being to spend an hour or two in such surroundings and it is largely the office of the organist to make their stay a pleasure or a torment, according to whether or not the music he offers his public gives them musical indigestion or a musical feast. High ideals are fine, but broad sympathies are finer. Mr. Otto T. Hirschler is the fortunate organist to make music in this beautiful building.

During the second year, my choir grew to the extent that it necessitated the enlargement of our choir One of the choir members and myself set out to raise the money. It cost us \$600 to remodel and we raised every cent of it, \$500 through solicitation and \$100 from a public supper given by the choir. My next move was to remodel our choir room, as this was in terrible condition. It needed to be replastered but the old plaster had to be removed first. The men in the choir and myself spent one evening in this room tearing it down. We were sights to behold when we got out of that mess. I helped paint the walls and cupboards where we have our music and vestments. It is now an attractive little We discarded an old reed organ and replaced it with a new upright piano. The total cost was \$485 and this the choir raised and paid. three years I used this room as my piano studio.

We all are well aware that few churches are heated in the winter except for the Sunday services. One of the understandings I had with the official board was that I could use the organ for teaching purposes, and my students had the privilege of rent-

a shame to let the heat from the two radiators in the choir loft go to waste as the downstairs heating plant was going day and night. I told the Board members that if in some way the choir loft could be enclosed with a large canvas it would not only protect the organ but I would then be able to practise and teach during the winter months. I was appointed to see an awning manufacturer and get figures on the approximate cost of having this canvas made. The cost was \$60 and now we can practice in comfort. I find that our repair bill for the organ is less than it was before.

I always map out my program a year in advance. During the summer months my choir has ten weeks' vacation. I find that by giving the choir this time off, they will work harder and better the rest of the year.

During the fall of 1924 I decided to have a printed program of the special musicales to be given during the winter and spring of 1924-1925. The last Sunday in December was my first musicale, which of course was a Christmas program. The last Sunday in January my program consisted of Russian music. Feb-

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ruary 22nd I put on a Negro Spiritual program and March 29th a program of Irish music. This one made a big hit. These different musicales created great interest, as people were anxious to hear every one. Each night drew a big crowd.

April 21st, 22nd, and 23rd was given over to our Spring Music Festival. We engaged our soloists from

Chicago.

I spent the summer of 1925 in Chicago studying organ with Dr. Wilhelm Middleschulte, and counterpoint and composition with Mr. Arthur Olaf Andersen. While there Mr. Wm. Rogerson (former tenor with the Chicago Opera) and I, laid our plans for a Conservatory in Waterloo, Iowa, which we opened in October, 1925, with four rooms, three studios and one reception room. Our Conservatory, The Allied Arts, has grown so rapidly that last August we added five more rooms. We added a new reception room and placed an office in the old reception room. In June, 1926, we went to Des Moines, Iowa, and met with the State Board of Examiners to see if we could get credit for our institution. After considerable discussion, State credit was given us and now we have the only accredited Conservatory in Iowa which is operating independently from any College or University. We were also incorporated last spring. Twentytwo teachers make up the staff. Miss Elizabeth Gillen McCartney who was taken in as a third partner last Spring is secretary and treasurer, Mr. Rogerson is vice-president and I am president.

Last spring saw a big increase in attendance at our Spring Music Festival. This last year we only had a two-day affair. We again imported our soloists and had a large chorus. We gave "OLAF TRYGVASSEN" by Grieg and "Hymn of Praise" by Mendelssohn. Mr. Charles E. Watt, Editor of Music News, Chicago, who came out to review the event, gave highest praise for the work done. He gave us the leading article in one of the issues of Music News. The one discouraging thing about these Festivals in the past has been the fact that I could not get anyone to help shoulder any responsibility. It meant that I had to engage soloists, train the chorus, see to the advertising, and

take charge of all printing—window cards, tickets, programs. I also got patrons and patronesses, and afterwards had to collect from each a small sum to cover the deficit. It was no easy task, I assure you.

cover the deficit. It was no easy task, I assure you. I now want to point out what "stick-to-it-iveness" will do. One of the leading physicians and surgeons of Waterloo, who is a music enthusiast, told me last summer that the leading business and professional men and women were now ready to shoulder all the responsibility of these Festivals but the directing of the chorus. The organizing of the Waterloo Civic Festival Association with a Board of Directors and officers made up of the leading men and women in our community was the result. From now on it will be a civic affair and a yearly event.

An organist who wishes to be successful in his own church must take an active part in the civic affairs and must be cooperative both in and outside the church. I have been a member of the Official Board at the First Methodist Church for the past three years and served on the Finance Committee one year.

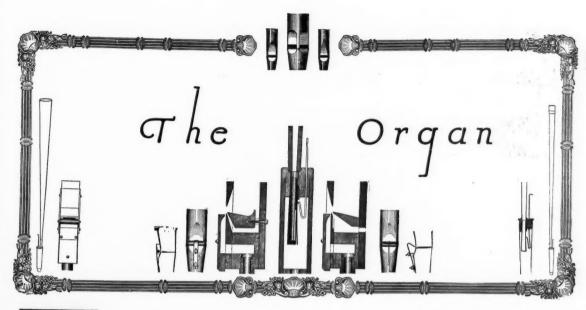
Speaking of cooperation recalls to my mind the time our church auditorium was redecorated. There was paint and plaster all over the floors. It was asking too much of the janitor to clean it up all alone so I took it upon myself to muster together a large delegation of men and we helped him clean up that mess. I would just like to ask one question: Did it lower me in the minds of the people of the First Methodist Church to put on overalls and help scrub floors? No! It raised me in their estimation, due to the fact that I did not feel myself above them.

A prominent lawyer told me the following one day in his office: "The reason for your success is due to the fact that you are down on the same level with the rest of us and not floating around in the clouds. Most musicians are too temperamental."

One must be happy in the work in order to be successful. The motto I have always followed is, "First prove your worth and, after you have done so, continue to live up to it."

I am a married man, have two sons and own my home.







Under the Editorship of

### Mr. William H. Barnes

Combining the Practical Requirements of the Organist with the Science and Technical Supremacy of the American Builder

Mr. Barnes' Comment



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ONSOLES and their design were my object for March, written when I had still fresh in my mind the present article by Mr. Mehaffey on the new Estey Luminous Stop-Touch Console. Since I wrote

my console remarks I have had opportunity to try several of the Luminous Stop-Tcuch consoles, and I am happy to say that I agree with most of the points Mr. Mehaffey makes.

I cannot think, however, that with this arrangement of the problems of the console the millenium has actually arrived. While the console itself is extremely simple and can be built for very small spaces, probably smaller than any other, the combination action and coupler relays must all be placed in the organ, at a distance from where the work is actually to be done. Though this apparently makes things look very simple in the console, it is by no means the case in the organ.

Perhaps I have seen too much of the interior of consoles built for me by the Austins, with the combination mechanism as well as the couplers compactly placed where they are most needed—in the console—with nothing but straight cables leading to the chest primaries and stop action, to become enthusiastic over less direct systems of control, such as this most ingenious console by Estey. But the principal consideration in all these things is, Does it work and is it reliable at all times? I know certain other types of consoles will work because they always have, and so I pass on to the reader Mr. Mehaffey's elucidation of his Company's ingenious Luminous Stop-Touch system, with the reminder that everything in the world was new at some time, and the warning that as a general rule the music profession has deprived itself of many good things because of its persistence in staying close to the old ruts.

Luminous Stop-Touch Console

A Description of the Estey Organ Company's Invention The Newest and Most Compact Type of Console

By ERNEST L. MEHAFFEY



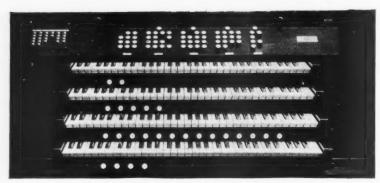
RGANISTS as a whole are progressive and eager to cooperate with builders in the development of the organ; this is again indicated by the reception accorded the Luminous Stop-Touch Console—

the newest type of control.

The function of the console is to control the organ. It clearly follows that such should afford the greatest ease in using the stops, couplers, pistons, etc. We of the Estey Company believe the Luminous Stop-Touch Console has many practical advantages over all others.

Perhaps the first thing an organist notices is the grouping of the stops. These are placed on an inclined stopboard above the top manual. The grouping is primarily by divisions, with the Pedal, Swell, Great, Choir, Solo, and Echo, in the order named, from left to right.

Stops are further subdivided into families of tone, with strings in the lower row, flutes next, diapasons next, and reeds at the top. If there is a 16' stop in the tonal family, that is found in the left hand column, reading vertically. Next to the 16' will be found the softest 8' in that particular family. Next to the right will be found the 4' stops. To illustrate, the Great organ in the Buffalo consistory has a family of four diapasons-16', First Open, Second Open, Octave. The Stop-Touches are arranged in the order named from left to right; as all Diapasons in the organ are in the third horizontal row of Touches, they are easy to find.



THE LUMINOUS STOP-TOUCH SYSTEM

Invented by the Estey Organ Company and first applied in its organ built for the National Cash Register Company's auditorium in Dayton, Ohio, which was fully reviewed in these pages for November 1923. Instead of pulling and pushing a stop-knob, instead of depressing or raising a stop-knob, even the player wants to use or silence a register, the new Luminous Stop-Touch system gives him luminous pistons placed in square groups as shown in our illustration, and there is but one motion, pressing the Touch, which brings the register into action or silences it—the Touch is built on the reversible principle.

The couplers, also operated by Luminous Stop-Touches are grouped with the division which they affect. Thus, all inter-manual and intra-manual Great couplers are found with the Great stops. The 8' couplers are located in a vertical row, Swell at the bottom, Choir next, Solo and Echo next; 16' couplers are in the next vertical row to the right; 4' next to the 16'. Stop-Touches for registers are lettered in black, those for Tremulants and couplers in red.

The mechanical operation of the Touches is simple in the extreme. If a given stop is off, depressing the Stop-Touch brings it on and illuminates the translucent disk of the Stop-Touch; if it is on, depressing the Stop-Touch puts it off and the light goes out.

With the Luminous Stop-Touch, the same motion is used to throw off a stop as to bring it on. This is due to the simplicity of the construction of the Touch itself, this being merely a switch with a detachable light at the bottom, and a luminous head through which the light glows when the stop is on. The lights may be changed in less than a minute-but as a speciallymade lamp is used, such occasions are

rare. In one large organ, in use over two years, containing over one hundred such lights, not one has yet been changed.

The operation of the Luminous Stop-Touch is similar to the operation of a typewriter, making it easy to memorize the exact location of each stop and coupler. The standardized method of grouping makes it possible for any organist, once familiar with the general principles of the console, to feel at home at any Luminous Stop-Touch organ, no matter how large.

One of the greatest aids to the organist is the fact that the Register Crescendo lights the stops and couplers as they are brought on. The advantage is obvious. Combination pistons also light the Stop-Touches. When a light is on, that stop or coupler is on, and when the piston is dark, it is Simplicity indeed, no guesswork.

The small size of the Luminous Console, even when the organ is large, is also a factor in its growing popularity. There are consoles in use today-built within the past five years-standing seven feet in height and occupying floor space seven feet square or more. Choir lofts and chancels are often

crowded. Sinking a console below the tioor level often involves the removal of supporting timbers and other expense. Yet an efficient console should not be so high that the organist is boxed and unable to see his choir. The Luminous Console on a four-manual organ is only 4 feet 7/8 inches in height. A recent four-manual Luminous Console weighed only 450 lbs., boxed for shipment.

The console is made just as accessible as though it were necessary to dig into it every week. The only moving parts it contains are the keys, and the couplers which are connected directly with the keys. Below the couplers are the junction-boards to which the cables are hooked. In the stop-board are the Luminous Touches. This is all the mechanism contained in the console-every part is accessible.

But the deciding factor in any new console device is its ability to do the work better than any preceding de-We of the Estey Company believe we have something of unusual value to the organist with an open mind, and we are glad to demonstrate our Luminous Stop-Touch console to anyone interested. Thus far it has required but a demonstration to win enthusiastic favor for the Luminous Console and the ease, convenience, and compactness it offers.

Let me close by quoting Mr. L. G. Del Castillo, founder of the Del Castillo Theater Organ School, a man who must get maximum registration with minimum time and inconvenience. We have his permission to quote from his letter to a disinterested third party:

"I can't say too much for the Luminous console. To have everything at one's finger tips, to eliminate the awkward motions to the side, to select registration and set it with one motion as one plays a chord, to cancel and throw on stops with the same one motion, all this seems to me to represent the one biggest forward step in console design since the invention of the combination piston."

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### Builders' Brevities

Short Paragraphs that Give an Idea of Things of Vital Interest in the Organ World

HILLGREEN-LANE

are building one of the finest and best four-manuals for the Second Scientist. Rochester, N. Y. Mrs. J. H. Cassidy of Dallas recently opened a Hillgreen-Lane at the opposite side of the world and the factory, it being one of the factory's smaller products and located in Lutkin, Texas, it was sold through the Watkin Co.

WELTE

is busy getting acquainted with their very own very new home at 695 Fifth Avenue, New York. At the opposite coast line there was another Welte celebration at the same time, when the Welte Organs in Barker Bros. Los Angeles store were formally opened in an evening party which continued till 5 a.m. and which included the following organists on the program: Myrtle Aber, Jamie Erickson, Julius Johnson, Albert Hay Mollette, Roy L. Medcalfe, Harry Mills, William Rees, Alexander Schriener, F. B. Scholl. A telegraphic report to headquarters called the organs "exquisite tonal masterpieces."

Mr. Edwin Welte, head of the German firm, is returning the visit of Mr. H. W. Wilson of the American firm to the Frieburg factory last summer.

The new studio organ for 695 will probably be completed by the end of

Only One Way Out We Must Present The Reports of These Two Great Fraternities Right Now and There Is No Other Space Will You Excuse the Outofplaceness?

ON APRIL 1ST, after shutting off the motor for the night, our members wended their way to Ed. Haven's cosy little studio on West Fitty-fourth Street for what was announced as a Foolish Party and Dance, the day being that dedicated to April fools. The invitations for the affair were couched in the following bit of negro dialect verse:

SHAKE YO' FEET

Shake yo' feet dere, organist!
Learn dat little Charleston twist!
Shake yo' feet right off dem pedals;
Dancin' dat way gits no medals!
Close de organ, git an' go
Up to Haven's Studio,
Friday night — aroun' eleven,
Fo' a little Seventh Heaven.

Oh, you jazz band! Hear dem play!
Shake yo' feet an' dance away —
Pretty gals an' handsome gents —
(Doan fo'git yo' seven'yfwe cents.)
Jes lak chillun out o' school.
Come an' play de April Fool!
And it was a foolish party, to say nothing
of being a very merry and enjoyable party!
Toy balloons that yielded a dismal wail, comic
hats that gave every one a carnival aspect,
and a general spirit of frolicsomeness added
to the gayety. There were many guests and
prospectle members in the gathering, and all
declared that they wanted to come again. It
was a most successful affair.
Forthcoming events are a general meeting
and election of officers to be held in May;

a series of demonstrations during Music Week at the Wanamaker Auditorium; a demonstration by Miss Margaret French, at her cwn theater; and a supper dance, probably the last social event of the season. Among those who are expected to take part in the Music Week series are J. M. Coopersmith and Elmer A. Hovdesven. At least five days of Music Week will be given over to these demonstrations by members of the Society at the Wanamaker Auditorium.

Carl McKinley, a member of the Executive Board, has recently been awarded one of the Guggenheim Foundation scholarships for research in the fine arts. Sixty-three scholarships were awarded this year. Mr. McKinley will leave early in the Fall for Paris and other artistic centres of Europe to spend a year in study and research, as the reward for his success in the scholarship competition. The other less fortunate and less gifted members of the Society extend their congratulations and best wishes for a pleasant and successful sojourn on the Continent to this talented young organist and composer.

From March 21st to March 29th a Viennese motion picture entitled "Beethoven" was presented at the Wanamaker Auditorium in honor of the centenary of the composer. This film was mede by an Austrian company in Vienna, Bohn, Moedling, Baden and Nusdorf, where Beethoven lived, and in the actual houses which he occupied wherever these are still in existence. The Vienna Museum and other institutions cooperated in the making of the picture by loaning Beethoven relics, such as the piano and many other articles actually shown in the film, which were the property of the Composer or used by him.

which were the property of the Composer or used by him.

The picture presented the life story of Beethoven with simplicity and sympathetic understanding, and the effort at recreating the atmosphere and surroundines of the period

Beethoven with simplicity and sympathetic understanding, and the effort at recreating the atmosphere and surroundings of the period was in the main successful. There was none of the trick photography and theatrical illusion and striving for unusual effects which generally characterize German motion pictures. The music setting of the film was rendered by Frank Stewart Adams, of the Society, at the Auditorium Concert Organ, and J. Thurston Noe, at the piano. An appropriate and tastefuly selected score was arranged from Beethoven's compositions. The combination of music and film biography was greatly enjoyed by the throngs of Beethoven lovers who crowded the large anditorium to its canacity at every showing.

At the rezular business meeting March 25th at the Colony Theater the usual reports were reed and accested. Announcement was made of the nominating committee: Mr Olephant chairman. Mrs. Marie Goftlieb, Mr. Chas. F. Mason. Miss Henrietta Kamern, Mr. Frederick Kinsley. The annual meeting will take place in May. Mr. E. V. Hovdesven was the soloist on this occasion and played the following numbers entirely from memory on the lovely new Skinner four-manual: Improvisation and Fugue, Karg-Elert; Intermezzo, Callaerts; Scherzo (Fourth) Widor; 1st Arabesque, Debussy: Finale, Franck; and a popular selection Bye Bye Bonnit, incuding "You and I" and "Across the River". Mr. Hovdesven played with much technical facility and his registrations were especially lovely. He demonstrated the traps of the instrument in a surrorisingly good storm effect fading irto the singing of birds and a bit of blue Skies. He received a rising vote of thanks from the Society.

Mr. John Ward has been engaged as chief organist at Loew's Grand, Fordham, where he plays a Morton.

Miss Eleanor Haley formerly of Loew's Burnside is now at the State.

Mr. C. A. J. Parmentier formerly of the Capital and Colony is now at the aew Roxy. The Colony has changed its program from all vitaphone to include feature picture playing by Mr. E. V. Hovdesven and Mr. Fr

Miss Henrietta Kamern of Loew's Rio is playing a new Möller installation just com-

playing a new some instantation has been reengaged orgarnist of Fourth Church C. S.

Mr. Ralph Coreland is now at Keeneys'
Livingston, Brooklyn, playing a Möller.

Work has been started on enlarging the
Austin at the Strand, New York.

Miss Marraretta French at Loew's 83d St.
give a theater demonstration in April.

Mrs. Josephine Patoff is now at Loew's
New York.

Miss Florence Blum has returned to N. Y.
after an extended visit West and is at the

Prospect Theater, Flushing. Miss Catherine Johnston is her co-worker.

The organization extend their sympathy to Miss Nettie Chasin in her recent bereavement.

—M.S.G. and R.O.

### Woman Organ Players Club of Boston

FROM a social viewpoint March was one of the busiest months in recent years for the

FROM a social viewpoint March was one of the busiest months in recent years for the Cub.

On the first day of the "windy month", memoes of the creater Boston association amonded the Metropolitan Theater, as guests of Airs. Eva Langley. The manager had reserved seats for the visitors in the mezzanine floor but at the suggestion of the group permitted them to sit near the organist, Mrs. Langley, as he realized that they were more interested in ner ability than in the show. And indeed, Mrs. Langley did deight the hardened organ payers, her dextrous fingers manipulated the various stops of the widely advertised "Mammoth Skinner Organ" with an ease and faculity which were remarkable. Her interpretation of the picture, the accuracy with which she follows the cue sheet and the flickering facroes of the celluloid drama, is little short of amazing. Mrs. Langley is genuinely musical and is very popular with the thousands of patrons who clock to Boston's palatial theater. Her light and fleeting touch and delightful rhythm araws many patrons to the, morning performances especially to hear her.

At the evening meeting in Estey Studio, Miss Lillian Kivelan, of St. Peter's Catholic Church, Dorchester, a former pupil of Mr. Truette, played several selections. Miss Thelma Jerguson, one of our members who recently gave up her work on that instructed to sing in a choir, sang several songs, accompanied by Mrs. Marie Mowat.

An informal address given by Miss Marion Chapin, relative to her experiences while touring Europe last summer, was very entertaining. Miss Chapin spoke of the attitude of the French toward Americans, told of her brief stay at Monte Carlo, London, Paris, and Rome. Souvenirs of her trip were passed around for inspection. Miss Chapin is one of the most talented members of the organization and was very reticent about telling of her experiences abroad. She had given a brief talk at one of the local Guild meetings and finally several of the members prevailed upon her to tell just a bit about Europe as she found it.

found it.

A second luncheon was held in the Elks Hotel Murch 16 under the direction of Mrs. Sallie Frise. President Mrs. Natalie Weidner was welcomed back to her position after a long and serious illness. She expressed great joy at being present with her friends once more and it looked like old times to see her behind the gavel once again.

Miss. Helen Merrill demonstrated harblity as a dancer by giving several interpretative dances. Miss Thelma Jerguson gave a series of charming solos during the course of the evening.

pretative dances. Miss Theima Jerguson gave a series of charming solos during the course of the evening.

The program at Estey Studio March 17 was pleasing in every respect. It open-vith a group of Beethoven numbers played by Mrs. Dorothy Sprague. Mr. McKinnan, of the Harvard University Glee Club, accompanied by Mrs. Mina del Castillo, presented a charming group of songs.

The "What Do You Know!" contest hese at last affected the members of the Women Organ Players Club, for during the latter part of the evening a series of questions arranged by Mrs. Castillo was presented to the members for consideration. First prizwas won by Mrs. Marie Mowat and second prize by Mrs. Emily Mundy.

At this meeting Mrs. Florence Jones announced that she has accepted a position as organist at the New Capitol, Somerville, Mass., a Universal Film Company Theater. Mrs. Helen Bradley is successor to Earl Weidner at the Strand, Malden.

A letter from Miss Marion Kennedy who has been playing in Florida all winter was also reed.

The Boston Globe, one of the most influential daily newspapers in all New England, recently naid tribute to the work of the Women Orean Players Club in a feature story published in the issue of Saturday, March 19, 1927.

—Mrs. Marie A. Mowar

-MRS. MARIE A. MOWAT





### Mr. Dunham's Department

In which a Practical Idealism and Human Musicianship are Applied to the Problems of the Organist and Choirmaster

### Mr. Dunham's Comment



HE REAL REASON behind the choosing of a career as a church musician has probably puzzled most of us at times. From the financial standpoint there are innumerable vocations which offer

far better chances for the sort of success which appears to be standard-money.

We have been interested to find the true status of the organist. In regard to his position socially and economically, most people seem to consider him as about on the plane of the sexton, a little higher or lower perhaps. In some instances, notably in the Episcopal Church and a few scattered ones, he has a standing somewhat commensurate with his intellectual equipment. These cases are, unfortunately, all too rare. And any attempt on his part to demand dignified recognition may be futile or even disastrous.

Salaries are better than before the war, but still hold relatively small. In a certain city of commanding importance the number of positions paying over \$3000 is not more than a dozen. Another city, one of the largest, had

a vacancy last year in one of the finest and best paying churches which offered \$3600

There is a great deal of exaggeration when organists mention the salary they get. It must be that we take a delight in appearing to get more than we actually receive. Probably the boaster feels that his importance is thus enhanced. After all it is nobody's business anyway. Yet we hear much talk of salaries which vary so much that the only solution must be in the existence of some considerable stage money dispersed to organists.

The tot of organist must be to augment the salary from the church to a living income by teaching more or less precarious. We cannot deny the fact that the great multiplication of Protestant Churches has reduced the number of thoroughly prosperous ones to a minimum. This condition may some day be mitigated. This will not be a fact probably for many years.

fact probably for many years.

Dr. Lloyd Douglas, a wise clergyman of some musical taste, in an article some months ago recommended the engaging of a professional organist at a good salary at the sacrifice of the greater proportion of the budget for music, this man to build up a chorus, largely volunteer, which would furnish music of the type most suitable for the service. This plan is followed in

many places to the satisfaction of all concerned. We organists are inclined to shy at handling volunteer choruses but the project is more practical than might be imagined. At least the effect upon the income is advantageous. The growing tendency to return to the chorus for church service is indeed hopeful. It is up to the profession to uphold such ideas as Dr. Douglas suggests and to accept such a position with a firm determination to make it go. And it will.

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### Calendar Suggestions

June 5-Whitsunday

"God Be in My Head"—Walford Davies. A short Introit of great beauty for Communion Service. Simple and a capella. 2p. (Novello)

"Grieve not the Holy Spirit"—Stainer. Reviewed before. Without doubt the loveliest anthem by this popular Victorian.

"When God of Old Came Down"

-E. V. Hall. An easy, melodious number, may be used without a soloist.

"God 18 A Spirit"—Bennett. The one remaining work still in use from the pen of this once eminent composer. It is devotional in style, a capella, and not difficult. 6p. (Ditson)

"LITANY: TO THE HOLY SPIRIT"—Walford Davies. Suggested before as an excellent anthem for this day. Chorus and solo quartet required. Not easy. 8p.

JUNE 12—TRINITY SUNDAY
"CHERUBIM SONG IN F"—RimskyKorsakoff. A splendid adaptation of
a fine choral work. It is a capella, of
course, in four parts and without ex-

treme notes. Simple and effective. 6p. (Fischer)

"CHERUBIM SONG"—Smirnoff. Another good adaptation of a little greater difficulty, with divided parts. Interesting without extreme difficulty. 8p. (Fischer)

"Holy, Holy, Holy"—Hailing. A straight-forward, easy anthem with a good rhythmical sweep and attractive melody. Requires the minimum of preparation. No solos. 7p. (Gray)
"In Humble Faith"—Garrett. An

"IN HUMBLE FAITH"—Garrett. An cld familiar favorite which needs no comment.

JUNE 19

"ANGEL VOICES"—E. S. Barnes. A long work with special organ part. Solos for soprano and tenor. Not difficult, a fine climax. 23p. (Schirmer)

"The Lord's Prayer"—Gaines. A new setting used by the Westminster Choir. There is considerable difficulty in this eight-part unaccompanied anthem. Worthy of performance by all first-class choirs. 12p. (Fischer)
"Thee Our Saviour"—Guilmant.

"THEE OUR SAVIOUR"—Guilmant. A new adaptation by Mr. Ryder, simple in style, preferably unaccompanied. 5p. (Ditson)

"EVENING PRAYER"—Jensen. Melodious and easy, no solos. 7p. (Ditson)

June 26

"CHRIST OUR ADVOCATE"—Reiff. Another new anthem of no great difficulty. For tenor solo and four part chorus or quartet. 6p. (Ditson)

"As Pants the Heart"—Spohr. One of the old war-horses the people always like. Soprano solo and chorus. 5p.

5p.
"IN HEAVENLY LOVE ABIDING"—
Parker. Soprano solo and chorus in
Parker's early style. 8p. (Novello)

"Behold What Manner of Love"

—M. Andrews. A simple tuneful anthem for tenor solo and chorus. 4p. (Gray)

Organ Music
Boely—Andante Con Moto
Karg-Elert—The Mirrored Moon
Franck—Final B-f
Jepson—L'Heure Exquisse
Bach—Passacaglia
Widor—First Symphony
Guilmant—Allegretto Bm
Barnes—Petite Suite
DeLamarter—Carillon
Andrews—Processional March
Becker—Cantilena
Gale—Sunshine and Shadow

### MR. LYNNWOOD FARNAM

HOLY COMMUNION — NEW YORK SO MUCH has been said about Mr. Farnam as a concert player that organists generally are unaware of his work as a choirmaster. His choir of some thirty-five mixed voices is maintaining and constantly increasing a repertoire of some of the gems of church music, many of them quite



MR. LYNNWOOD FARNAM

Who holds such a brilliant reputation as a concert organist that his work as organist and choirmaster of the Church of the Holy Communion, New York, where he has one of Mr. Skinner's superb products to play, is virtually unknown save to the few who visit the services personally.

fresh and unhackneyed. In the following list taken from his regular church programs we have selected at random only the less used compositions which would repay examination on the part of our readers.

Anthems

Purcell—"Rejoice in the Lord"
Walford-Davies—"O Emmanuel"
E. Martin—"The Holy Child"
Bairstow—"O God Who at Sundry"
Chadwick—"A Child is Born"
Brahms—"Now Death is Swallowed"
M. Haydn—"Now from the Sixth
Hour"

Elgar—"Light of the World"
Bach—"Et Resurrexit" (Bm Mass)
Bach—"Here Yet a While"
Forsyth—"Christmas Bells"
James—"By the Waters"
Henschel—"Inflammatus"
Barnes—"Again the Morn"
Thiman—"O Christ Heavens' Eternal"
Wood—"Summer Ended Harvest O'er"
Whiting—"They that Wait"

Organ

Karg-Elert—Adeste Fideles
St.-Saens—Tollite Hostias
Bach—O Man Bemoan
Vierne—Epithalame
Dubois—Alleluia
D'Antalffy—Drifting Clouds
Gigout—Toccata Bm
Maleingreau—Images
Dupre—Nativite
Handel—Concerto F
Widor—Adagio (Second)
Malling—Holy Night



### Catholic Music

By FREDERICK W. GOODRICH



gathered together the young people of his parish, St. Maria in Vallicelli, Rome, that they might enact scenes from the Bible accompanied by girpula ways he institute.

by simple music, he instituted the important musical form of the oratorio. The Catholic Church was in this manner the originator of oratorio, and her composers have produced many works in this form which were from time to time performed in her churches. Thus the beautiful "Seven Last Words" by Haydn was composed for a Holy Week service in the Cathedral of Cadiz, Spain.

Catholic musicians are neglecting a great opportunity for fostering the love of good music among the people. There are many suitable times for such services. The Feast of the Seven Dolors of the Blessed Virgin Marythe Friday before Good Friday-is such an one. What could be more beautiful than the performance of selections from the immortal settings of the grand old hymn "Stabat Mater Dolorosa"? If any one entire work is found to contain numbers that might be considered unliturgical in style, a compilation might be made from several that would be found suitable. The writer has compiled numbers from the "Stabat Mater" settings of Pergolesi, Havdn, and Dvorak which together make up a lovely ensemble for the Feast. Again Good Friday afternoon is an ideal time for a rendition of "THE SEVEN LAST WORDS," interspersed with short addresses. Here again a beautiful service can be arranged by using numbers from various composers. The writer has directed such a service for several yearsattended annually by countless throngs of worshippers-in which the music has been selected from the works of Dubois, Monestel, Gounod, and Yon. Such a feast as Corpus Christi, now too often shamefully neglected, gives opportunity for a worshipful performance of the little-known "LAUDA Sion" of Mendelssohn, or selections from the lovely "LITANIA" of Mozart --for all of that wonderful composer's church music is not beyond redemption as the extremists would have us believe. The historic Carmelite Church of St. Simon Stock in West London long had the custom of rendering a program of vocal and instrumental music before the Blessed Sacrament on the days of "The Forty Hours' Adoration." This is a devotional and worshipful custom that might be followed by many of our churches.

Again the hour before the Midnight Mass of Christmas is a wonderful time for a program of the old Yuletide carols of the various European countries. The Feast of St. Cecilia—November 22—should never pass with out a production of worthy music in sacred recital. There are many oratorios and cantatas—Catholic in spiri and atmosphere—from which selections could be taken. Parts of Gounod's "Redemption," the same composer's "Mors et Vita," the Verdi and Mozari "Requiems," Purcell's "Te

Deum" (Latin), Franck's "Psalm 150," the "Hora Novissima" of Horatio Parker, and many of the glorious Russian settings provide a rich wealth of material for popular non-liturgical services which can be consistently sponsored by the church. In these and many other ways can the great work initiated by St. Philip Neri be carried on and handed down to future generations.

If this is to be the first concert of a choral society, cards should be distributed inviting applications for membership in the society. This will bring in many good voices. Many persons will join a choral society who will not join a choir; they are willing to spend one night weekly with music, whereas a weekly choir rehearsal added to two Sunday services does not appeal!

### Choral Societies and Programs

Points of Helpful Interest in the Presentation of Elaborate Musicales Devoted to Cantatas and Oratorios

By LEROY V. BRANT

# Smieton's "KING ARTHUR"



ING ARTHUR, by J. M. Smieton, an English composer, would be an excellent medium of expression for the first attempt of a newly organized choral society. It is my conviction that work

such as this which is not so well known is a drawing eard for a first concert.

"King Arthur" has the merits of ease of production, it is not too long it is tuneful, and in its more delicate numbers it is genuinely exquisite. It calls for three solo voices: King Arthur, who should be a lyric tenor; Guinivere, who should be a lyric soprano; and Merlin, a dramatic baritone. The verse in King Arthur is exquisite; it was written by a brother of the composer of the music.

To present "King Arthur" one

must have available at least fifty voices, a hundred will be better. On a basis of fifty voices the division should run about as follows: 10 basses, 8 tenors, 9 altos, 23 sopranos. have found it a safe policy to have the number of sopranos about equal the combined number of other voices. I speak, of course, of the average group, not of highly trained singers; through many years experience I believe the policy to be a sound one. Of the different parts each group should be able to divide into first and second, about half and half, except that in the soprano section some eight seconds would be enough. It is very important in the tenor section to have enough first tenor, as the male choruses demand a brilliant first tenor lead. The second sopranos have much important work to do.

The orchestration is scored for the usual instruments, and the parts are not particularly difficult. It would be quite possible, for a society organized where it is impracticable to secure a

good orchestra, to give an effective performance with two pianos as accompanying instruments.

It will be well to have the accompanist play through several of the choruses, particularly the ladies' trios and the scene of the death of Arthur. before any rehearsal of the work begins. This will interest the chorus, for the effects in the above mentioned sections are delicate, ethereal, in spots sublime. Nothing more effective than the music written about the verse dealing with the death of Arthur has come to my attention. Then should first be practised the chorus dealing with Arthur's last battle, a chorus full of military ardor, not difficult to sing, and extremely brilliant. By the time these two things have been done the chorus will have been completely enthused about the production, and the battle half won. It will be well to have the ladies come a half hour or hour earlier than the men for several rehearsals, as they have work to do in ensemble alone; the men will become a little restless sitting through long periods without singing. Then the men will have a rehearsal or two similarly. It will then be wise to have both groups present at the same time, listening to each other, as they will become more enthusiastic.

Several places should receive attention before the several choruses are practised as a whole: First chorus, pages 14 and 15; chorus of lake spirits, page 30 and 31, also 36. Chorus of maidens, page 57; chorus of knights and maidens, page 71, also page 76. If these portions are given individual attention, if the parts are rehearsed separately before attempting concerted singing, the rest of the cantata will flow smoothly and easily.

A beautiful stage setting will be needed. Ladies should dress entirely in white, and men in very dark suits. There should be two or three clusters of flowers. By all means each row of singers, from front to back, should be elevated a little over those in front.

### WE GO A RAMBLING By Carleton H. Bullis

HARRISBURG

A BRIEF STOP in Harrisburg while on an auto trip gave opportunity to pay respects (and otherwise) to a few downtown churches, arrival being on a Sunday evening. Went into a Lutheran Church; scripture in process. Who was the organist? Printed calendar didn't divulge. No time to wait.

Came upon a Presbyterian Church (the one with the glaringly white interior). Choir and organ sounded well indeed. Who was the minister? Oh yes. Who were the assisting musicians? Inspection of the printed matter, done twice over, did not divulge the secret. Immediately I departed.

Next was a Methodist. was coming to a close, so I remained in the foyer, watching proceedings. Final hymn displayed a fine ensemble from the choir. An organ response to the benediction was a charming bit of art. Widor's Teccata was brilliantly played on a brilliant organ. Who was playing it? Worked myself in against the outgoing faithful to get a program, and in the shuffle thought I spied the rear view of a famous organ salesman. Worked myself over to him and, sure enough, it was m' friend Fowler. I immediately suspected that the organ must be an Austin, And the organist? Well, they say he commutes from New York City each week. How's that? Hurriedly looked over a program, but didn't see the desired

On the way back to the hotel I passed a big stone edifice. Entered, the long-winded Presbyterian still being in the process of expounding. What a lovely interior! Simply had to remain to admire it. Architecture captivating and inspiring-hope it is a blessing to those who worship there. Then the organ's turn came, and its lovely quality was quite in keeping with the surroundings. Someone gave me the tip that it was a Skinner. But who was playing it? I picked up a program, but it refused to tell. While engrossed in this research work on the musical mysteries of Harrisburg, I overheard several old ladies commenting upon the beautiful effects their organist had been getting of late.

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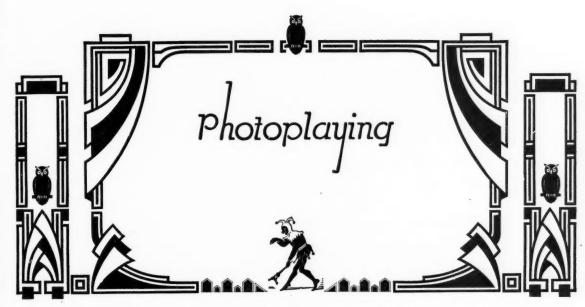
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### Picturegraphs By M. M. HANSFORD



PPEARING in our March issue, that tobogganistic slide to perdition, entitled "Down, Down, Down," Mr. Murtagh's manipulation of the song-slide notion of art, brings up a few thoughts

to my mind, pleasant and unpleasant. The slide idea is an old war horse, lately applied to the motion picture audience, whatever for I don't know. It certainly can't be that hard-boiled theater managers think America can furnish a singing theater public. The guys who went into community singing during the war, and have tried to stay there since, must be breathing their last about now, unless some kind soul has dealt out a good supply of ham sandwiches. There must have been a large bunch of disillusioned gents who thought they could crowd the public squares of Main Street with young and old, lovingly engaged in singing "The Long, Long, Trail," or "Break the News to Mother."

When one casts one's mind back a little, just at the time when Wallace Reid was a Broadway idol, it will be found that reports of hot stuff organs and organists from the West began to arrive and tickle the ears of the classicists around the better picture houses in New York. Right from that moment the Austins were doomed, and sure enough along came Mr. C. Sharp Minor, and brave organists at the Rialto and Rivoli conferred in dark corners over the sad fact that westners were pulling down huge rolls of jack by breaking the vox humana over the heads of "Little Annie

Rooney" and "Daisy Bell." I entertained much brooding about that time, and engaged in earnest conversation with Frank Adams over the depravity of the human race. It was generally conceded that Broadway's leading photo-players, annointed with rare balm from above, would not hold truck with the Western Invasion. But after the rennovation of the organs in the Rialto, and later the Rivoli, Frank Adams went over to the enemy (from purely economical reasons), let us hope (for he was even then looking upon matrimony while it was good) and evolved an organ comedy with a Milt Gross scenario, called "Fun in an Apartment House," with side imitations of the arrival of the iceman and the accompanying weeping at the approach of the rent collector. This went over big and when accompanied by an apparatus which gave a more real effect in the matter of whistling steam radiators than imitative, the whole enterprise was a success and Frank was put on the eligible list for a raise in salary after the next dividend was distributed.

Well, it was found that Broadway produced more unadulterated boobs than any Maple Avenue in the Middle West, all yearning for expression through the medium of song, enriched and encouraged by the multi-colored slide. And when the slide at last reached Broadway, what more natural than that their best exponents should arrive to maintain their position in art and keep the slides sliding and the home fires burning. And so it turns out that Mr. Murtagh landed on Broadway and engaged in coaxing raucous sounds from the moron throat. Indeed, the Western Invasion in art and organists is an accomplished fact on the Big Street. Neither Mr. Murtagh nor myself could offer an excuse for this condition; and if we could it would not be a reasonable one, prob-

I am tempted to give a creaking explanation of the situation. Some years ago, or during the War, to be exact, the picture business on Broadway laid a foundation for some mighty fine stuff musically and artistically. Riesenfeld, Littau, Stahlberg, and the hosts of singers and dancers gathered about them, sponsored by Adolph Bolm, Oumansky, and Paul Oscard-these artists labored long and late in the vineyard and did good things. I remember distinctly how large droves of people used to go to the Rialto just to hear and see Hugo Riesenfeld conduct a fine overture. He became known as a rare musician who had somehow straved into a picture house and was giving the very best music at fifty cents a seat. This beat Carnegie Hall, and soon it was quite the thing for regular musicians to attend Rialto performances. This was before the Rivoli was built. But, if you will bear with me a moment, when I was last in the Capitol, an employee-a discerning youngster who deserves a good position somewhere-told me that the whole following of the pictures on Broadway had undergone a most noticeable change. I noticed it myself. I remember that night in the Capitol, there was decidedly more gum-chewing going on than I had ever seen in former years. And the type of face was different. In short, the whole make-up of the audience had undergone such a change in appearance that I had no difficulty in taking notice of it.

I am almost convinced that the intellectual average of the audiences now is lower than it once was. A factor in this belief is that at one time the lowbrows did not consider Broadway their stamping ground; but they do now. And they are there in full force, and it is a wise showman who reaches out his sack and catches their nickels; they are just as good as the ones falling from the pocketbooks of the artistic snobs. Lowbrow audiences, lowbrow programs; hence Mr. Murtagh's slides and the whines emanating from the hoarse broadway throat. Hence the machines installed for playing music; hence the cutting-out of those dandy little touches so dear to Roxy, Riesenfeld, and all the rest of us, when we used to sit up nights trying to decide whether a red or a blue light was best. They don't have any light at all now, and it saves on the electric bill. Watch the roughneck guy who brings his "goil" over from the haunts beyond Lexington. His bellowing at the song slides impresses the female at his side that he is a Class A Cave Man; she thinks he is wonderful, and in some respects he is. The moneymakers have again been caught on the crest of the wave of Ignorance Discovering Broadway, just as they were on the crest of the War Wave, each time raking in the kale with a swishing sound and filling the Night and Day Banks with the proceeds of the ticket machine.

My children, we live in a great age it is greater the farther away from it you get. Hence Bermuda!

### Give the New Baby a Chance

Don't Choke It with Criticism nor Burn It with Contempt Your Language is as Greek to It as Its is to You Why Not Try to Understand the Infant

By HARRY J. COLWELL For the Seattle A. G. O.



EFORE I take up in any detail theater organ work I would make plain a fact which has been largely overlooked by the regular school of organists. The organ has been an established instru-

ment, conserved by centuries of tradition. Its profession was one of dignity. What it lacked in monetary rewards it made up in respectability. The organist was a person set apart from the workaday world. He lived under the halo of the church.

There suddenly appeared on the scene, however, just a few years ago, in the newly developed motion picture theater, an instrument which very much resembled an organ. It was quite commonly mistaken for an organ although the name plate called it a "Unit Orchestra." It was this innocent misapprehension, this misnaming of a new strange creature which had just been born, that caused the horrified organists and builders of the regular school to somehow mistake themselves for its inadvertent progenitors.

However, their feeling of outraged responsibility was quite groundless. This leaky wind-driven instrument, which we find in the pits of our picture theaters, from the standpoint of the traditional and established organ, is really not an organ at all. It merely uses similar principles to secure quite different results. This idea is more readily appreciated when we consider that music written and specified for the regular organ cannot be played on the so-called theatre organ without revamping it. This is similar to the

fact that the clarinet and the oboe, and I might include also the saxaphone, are quite alike in principle and general appearance; yet they are different instruments built for different purposes, and the performer on one of them is just as lost on the other as is the regular organist when he sits down at the console of this new instrument.

The technical differences are considerable, but I point to distinctions not so much in a technical way as in a musical and qualitative sense. We find the same keyboard, but its requirements as to touch and performance are quite different. Instead of the familiar Choir, Great, and Swell, we find the Accompaniment, Great, and Solo with all sets unified and repeated on each manual, affording a maximum of availability. Then there is that entirely new departure which adds immeasurably to the flexibility of the instrument: the Second Touch. Its use accentuates the dramatic power of the instrument and is vital to the rhythm and color. Naturally its use is not found in regular organ literature nor is it taught in the classical school. It is therefore largely useless to the old school organist. Differences of wind pressure and voicing lead the theater organ still further away from the sanctuary of the regular organ, and to the straight organist its traps and percussions are mere hardware-shocking instruments of the savage and untutored. Where the regular organ is dignified, sonorous, appealing, reverent, the theater organ shouts vengeance, frantically claws the enemy, wails with impassioned grief, screams with victory,

sobs thickly with love, moans with remorse, crys like a baby, giggles like a young girl, does a Charleston, barks like a dog, and finally shoots itself with a bass drum.

This leads me from the more technical side of the question to what is of more moment, the musical side. The interesting and awful feature of the theater organ is the fact that there is not a shred of tradition, of practise or of precedent governing its performance. There are no guides and no guardians of a treasured past to whom we can look for approval or to whom we must bow.

However, you will bear with those of us who are in the theater when you realize that we are just in the early stages of developing performers in an incipient art on a more or less embryo instrument. We must make our mistakes in our own way, as have our predecessors in other lines. This new art is one of most difficult and discriminating interpretation. I do not say accompaniment because there is already too much picture accompaniment and too little picture interpreta-tion in the theater. I mean to say that the requirements of the theater are such as to value dramatic instinct, emotional sensitiveness, and mere musical cleverness above scholarly musicianship, technical facility, or even a wide repertoire. I do not mean that these latter things are not of great value but they are useless in the theater unless based on the former.

This explains why a shoe clerk or a meat-cutter with dramatic instincts and who is naturally musical has a better chance in the theater than the regular organist. Which reminds me of a remark made by Mr. Oliver Wallace to a critic who accused him of not being a musician. He said. "I never claimed to be, but I do claim to be musical." And this is why the ranks of the theater organists have been drawn principally from those talented amateurs who have not succumbed to the restraints and inhibitions of a classical training and who have the faculty of being musically adaptive and spontaneously creative in a dramatic way. For these facilities are most necessary in picture work.

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The first essential is a sensitiveness to screen moods, or dramatic situations. The second is the capacity and ability to translate these into musical idioms through the medium of the organ. And here lies a great point of difference between the work of the straight organist and that of the theater organist. The former is playing pieces, notably good music. He is playing on the organ. This is objective. He is a performer. The latter is playing a picture, interpreting dramatic moods, subjective states. He is an interpreter. He is not playing on the organ so much as he is speaking through it. This is

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subjective. Whether or not he plays a certain composition is not so important as that he unite with the picture to produce a single effect, a unity.

Playing a picture is not merely playing pieces end on end. It amounts to the rendering of a continuous composition which recites a dramatic story, a scroll of human interest, with its pathos, its comedy reliefs, and its climacteric mountings to the high point of dramatic tension-then relaxation. This may be built up of a series of pieces or it may not. The advantage of pieces is that you have the ordered thought of one who has given his time to premeditated composition. Its disadvantage is that it is inflexible. It is difficult to bend, if by reason of its stated sentence or phrase, it fails to coincide with or accent the details of dramatic action on the screen. We may, however, lean quite safely on the composer whose work is of sufficient merit to warrant publishing by an established firm.

On the other hand it is only improvising that is capable of exactly bringing out details in a picture; of emphasizing dramatic or comic gestures, accentuating sudden intensities-and it is this function of music that makes the picture live for the onlookers. But it is unfortunate that the improvising can never be any better than the improvisor. If he has a placid, commonchord nature we are going to get common-chord music. For his agitatos he hurries them up a little; in the extreme of agonized furioso he breaks them up and throws them out to either end of the keyboard. He seldom gets further than one jump away from the final resolution and his melodies always hang around the point of rest. He has never felt the stimulating and energizing effect of a good hovest dissonance. If, on the other hand, he is temperamentally revolutionary, sensitive, tempestuous, or of much trouble to his wife and other women-we can expect anything and everything in the way of the inverted, the diminished, the anomented, the extended and the altered. Sin and syncopation co together. One is but the extension of the other. And even if we cannot agree with the results we can at least find them interesting.

But between these two extremes we find sense and good taste in extemporaneous plaving. It requires that one have a musical idea—a coherent idea—and the ability to express it. There is, of course, a constructive side to formal harmony, but it is also largely a system of inhibitions, which are generally well advised as they are but guides to good taste. But although we may teach music theory, its grammar, rhetoric, style and idioms, we cannot instill the power to express. The point I make is that ability is not merely a matter of education—which is sup-



MR. MARSH McCURDY

Who plays the large and comparatively new Möller in Loew's Lexington, New York, one of the first organs in the Metropolis to have elevator location. Mr. McCurdy is known for his unusually artistic jazz playing, which is broadcast, and is also one of the best of the City's picture players; he is a member of the N.Y.S.T.O. Miss Theodera Brooks is his associate organist.

posed to draw out, to stimulate and develop, but which is more often a system of imparting information and depositing accumulations of mere knowledge. It is in the nature of things that no matter how much one may know he can only express essentially himself. And this is why in a new and uncharted field, such as the motion picture theater, personality and individuality outrank training. It isn't merely a matter of going to school and learning something. It is more a matter of getting to work and expressing something. The school is invaluable if we can make the right use of it, but in the final analysis that which is most important is that we have, as in writing, something to say. I would define ability as the capacity for making use of the accessories of education.

I do not believe I have stressed the fact that there is nothing directly written for the theater organ. The habit of transcription must be spontan-This is discouraging to the eous. organist who has been trained to play regular organ music and each identical note thereof as written. And it may also be distasteful. It is interesting if one has inclinations and capacities in this direction; otherwise it is deadly and let him beware theater work. We use violin leads, conductor parts, piano accompaniment and even trombone parts. And we soon get so imaginative we can even make something out of a drum part, and if we just have the words to a popular song the music is

There is an added reason why theater work would be distasteful to the regular organist. About sixty percent or more of our programs must be light to correspond with the picture. This means that a good part of this must be that foot-trotting, frothy stuff called jazz. And jazz is not supposed to be music. It perhaps isn't musical when its noisy, poorly arranged and poorly performed. But it has melody and much of it is decidedly musical. It will never admit of a mechanical performance and a mechanical performer cannot play it. I would say that anything is music that expresses the emotions of the common people. This is the common, humble way in which music was born. And jazz is uncommonly common. Of course no two persons react in the same way to the same piece; what is music to one is noise to another. Popular music is but the rhythmic outburst of our healthy, uncultured, jumping-jack modern youth. Youth in every age is pretty much the same. And it is jazz that expresses the seemingly reckless phys-

ical vitality and feeling of our age. We must not expect maturity in popular music and we cannot criticize it as serious music. It is innocuous to the point of being inane and anyone who could spend an afternoon listening continuously to this sort of thing would be found at dinner substituting marshmallows for mutton and sprinkling solid food with cinnamon. It is designed to shuffle the feet to; to clack the knees and shrug the shoulders; from this angle, judging by results, it is entirely successful. As a means to meditation or a way to "enter the silence" it is a flat failure. But it is just as legitimately music as that type included within the regular school, such as the "Daffodill's Frolic" or the "Buttercup Buttercup" or "Where Did Little Willie Leave His Skates?", ad nauseum. They are both simple, or perhaps I should say, feeble minded. Where one is childlessly senseless the other is a sophisticated idiocy. But do not for the sake of a few loose lyrics or a noisy rendition condemn all popular music. It has its place.

I cannot imagine the regularly schooled organist playing jazz. The collar is too high. It is undignified. Not that he hasn't the technical facility, he is barred by temperament. Trick playing, jazz and all the hokum of the theater can be taught to a certain extent mechanically, but unless the recipient has it within him to add thereunto his individuality, to the end that it be plausible and convincing, it is but sowing seed on stony ground.

There isn't much learned in the regnlar orean school that must be unlearned in the theater. Some players have the faculty of learning one thing so thoroughly that they never thereafter can learn anything else. If I had a son who intended following some special line, I certainly would give him a college education with which to embark in it. But lacking this opportunity I should say to him: "Go get a job at the bottom of the line you intend to follow. Work like the devil and use your head. Develop your native capacity in every way you can." And I will venture that in the course of the years he would make as much progress or perhaps, through the rigorous character development of this course, more than if he had a degree.

I have met enough ungrammatical college graduates to know that it soon cracks off and each reverts to his own natural ineptitudes. I do not intend this as in any disparagement of education in the formal sense, but I do emphasize the point that it is largely useless unless it stimulates, energizes the native capacities of the individual to the point where he will develop and carry on in his own original way. Rules are crutches to lean on until we can walk. That which was once a guide may become a fetter. Which is another way of saying that a man is always greater than his profession. Schools tend to standardization. They serve a purpose. Life tends toward individualization. This also serves a purpose. Each to his own place and to his appointed moment.

Can a church organist be a theater organist? Not if he is a good church organist; any more than a theater organist would make a church organist, if he is a good theater organist. He would probably enliven his offertories with the Xylophone and his recessionals with the Bass Drum and Castinets. With a little paint you can make a zebra out of a mule but at the first good rain he is a mule again. However you can get a lot of honest work out of a good mule, while a zehra is only an animal of exhibition. We pen him up and wonder at him. Each has its uses. This is not symbolism, it is allegory.

### The Roxy!



OTHAFEL! There is only one. He has been building his new Roxy for the past many months. He calls it Cathedral of the Motion Picure. At a time when all who appreciate the true art of

motion picture presentation have been hardly less than wrathful over what Broadway has been doing, as has been Mr. Hansford, as have been I, along comes the Roxy. It is satisfying. It is exhilirating. It happens to be just Roxy. Roxy's dream.

Architecturally it presents a commanding, an inviting exterior. Step inside and we find enough booths to sell tickets as fast as even a Rothafel audience can come-and that's going some. Once inside the fover we are in a new world. Crowds wander around as though in a museum of art, and in a way they are in just that. There is an organ in the foyer to give added grace and repose and happiness for those passing through, rather those lingering, for we don't pass through this delightful building, we linger. 1 The fover orwas there April 5th. ganist was artistic; he played light popular music of the day, but he played it softly. That is art.

The main auditorium is magnificent, lavish but not cheap. Others are welcome to find fault if they like; I can find none.

I arrived at 6:30. The organ had the show. Soft, beautiful, artistic enough for the most part, but slightly too realistic to be entirely satisfying. The organ tone was excellent. Kimball knows how to install a theater organ, knows the kind of registers a theater organist needs. It is a great five-manual controlled by its one main console complete, and in part by two additional three-manual consoles, one on either side, each is on a separate elevator, and the orchestra of ninety or more (I counted them) is on its own vast elevator. What a sight, as it rises or sinks so gracefully.

The conductors are given as Messrs. Erno Rapee, H. M. Jacquet, Charles Previn, Maxmilian Pilzer; the organists are Messrs. Lew White, Emil Velazco, Chancy Haines, F. R. White, Dezso d'Antalffy, and last, but by no means least when it comes to artistry, Mr. C. A. J. Parmentier.

The program listed as organ solos Elgar's POMP AND C'RCUMSTANCE, and selections from Gershwin's "OH KAY". The former was not used. The latter apparently, began from the main console alone, which rose as it began; toward the very end of the selection the other two consoles rose, and a grand rumble was the result. I'm sorry to have no better report to make on the way this, another great opportunity thrown at the organ profession, is being met. The organ seems to be entirely worthy, entirely adequate. We of the profession fully realize that for tonal volume one man at the five-manual can produce all the instrument has to produce, and that the only possible excuse for the two supplementary consoles comes from whatever originality may be packed into the score played by the three organists. If, as seems to be the case here, no special score was prepared at all, we can hope for nothing; we got it. The Roxy is worthy of something unique. It may be Mr. Rothafel's fault that he is not getting it; he certainly cannot get it from these three consoles till he finds some composer or arranger who has imagination

enough to do for the sedate organ what is being done for the jazz band by such clever arrangers as are employed by Mr. Paul Whiteman and Mr. Don Voorhees. I would be as hopelessly inadequate for such a job as a toad would be, and so would the average organist; Mr. Rothafel's only hope here-and Kimball's too-is to find the one man in a thousand who can develop the three-organ score. Do any of us remember the three-piano novelty put on at the Rivoli some years ago? Do we recall the show-stopping applause these three pianists got? Well, that is but a mild prophecy of what Mr. Rothafel will achieve with his three consoles if ever he finds the right man to dictate scores to his organists. That he has not found him is painfully evident.

On my way out I met an organist who has been a University organist and faculty member, and who has traveled and studied extensively in both America and Europe. I consider him a man of unusually discerning judgment, so I enquired for his opinions before giving my own. He felt exactly as I did. The opinion of a third professional musician coincides with ours. We all may be wrong, but we can say only what we believe to be right. The organ builders have made their entry to the field of threeconsole theatre equipment-a field that will mean greater profit for both industry and profession if this its first example proves an artistic success, but that will die with this lone example if it fails artistically. It is failing artistically. Mr. Rothafel and the Roxy have something the world has never seen before-and will never see again unless somebody solves the problem of its dramatic and artistic use. Can we blame the five organists? Of course not. The job is for that unique man-the one in ten thousand-who has the imagination to write a threeconsole jazz-flavored score. This is a theater, not a school for infant mu-

How would we find such a scorewriter for this world-record opportunity? I don't know, do vou? If I had to find him I'd commission each of three men I can think of readily and have them first study the Whiteman and Voorhees results, talk with their arrangers, and then try their hand at two pieces each, one a semi-classic and the other a bit of beautiful jazz. I think in six months I'd have my man and the entertainment world would be going wild over something it never dreamed of before. lis

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But only Mr. S. L. Rothafel could create such a vision as the Roxy. Any visitor to New York who goes away without seeing a Roxy presentation will miss the greatest treat a little money can buy. Great in every way.



DICKINSON LECTURE-RECITALS FOUR PROGRAMS

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THE CURRENT season of Dr. Clarence Dickinson's Lecture-Recitals in Union Theological Seminary, New York, were devoted to the general subject of The Evolution of Man's Attitude to Nature, Sentiment, Priesthood, Royalty, as Revealed in Music. Nature

Grieg's INSTINCTIVE—ELEMENTAL: Cowherd's Tune, organ; traditional Chantey, "Blow the Man Down," men's chorus; Wagner's Ride of the Valkyrs, organ duet.

Imitative—Descriptive: MacDowell's The Eagle, and The Humming Bird, organ

Imitative with Sentiment: Moussorgsky's The Ox-Cart, organ.

Descriptive and Religious: Beach's "Year's at the Spring," soprano; Lemmens' The Storm, organ and tympani. Out-of-Doors Activities: Handel's "Let Me Wander," soprano; old English "Hunting Song," men's chorus.

Imaginative, with Nature Rhythm:

Kennedy-Fraser's "Skye-Water Kelpie's Lullaby," soprano.

Interpretative: Torjussen's Song of Dawn, organ.

Visionary—Spiritual: Gudenian's Prophet in the Desert, viola.

Human Emotion Ascribed to Nature: Rimsky-Korsakoff's "Wounded Birch," soprano; Gudenian's Garden of Gethsemane, viola.

God in Nature and Man: Schubert-Liszt's "Omnipotence," men's chorus with soprano obbligato.

Sentiment

ELEMENTAL PRIMEVAL: Fear: Indian, Ichibuzzi, organ; Love: Lieurance's "Waters of Minnetonka," soprano.

Love a Sentiment, Not Merely Possession: Kreisler's Love Song, violin.



DR. CLARENCE DICKINSON

One of the world's greatest program-makers, whose annual series of four Tuesday Musicales in Union Theological Seminary and Friday Noon-day Musicales during Lent in the Brick Presbyterian Church, are New York City's most pretentious and valuable offerings in the realm of church music.

Settled Habitation: The Home Sentiment: Tours' "Mother o' Mine," baritone; Gaynor-Ludlow's Slumber Boat, violin; Dickinson's Lullaby, violin; Clokey's Grandmother's Knitting Song, organ,

Sentimentalization of the Child Idea: Handel's "Angels Ever Bright and Fair," boy soprano.

Humor: Merry Teasing Lohr's "Bell Ringers," baritone: Fanciful: Debussy's Golliwog's Cake Walk, organ: Boisterous—Satirical: Moussorgsky's "Song of the Flea," baritone.

Fantastic—Supernatural: Grieg's March of the Gnomes, organ.

Love, Exalting, Ennobling: Marx's "If Love Hath Entered Thy Heart," soprano.

Ideal: Dickinson's "Ways of Love" haritone.

Spiritual—Reminiscent: Dickinson's Memories, violin.

Love Even Unto Death: Wagner's "Isolde's Love Death," soprano; Wagner's Prelude, Tristan and Isolde, organ.

### Priesthood

Indian, Approach of the Thunder God, organ and drums.

Dance of Intercession: Debussy's Egyptian Propitiatory Temple Dance, organ.

Brahman Kyrie: Holst's "Hymn from the Rig-Veda," soprano.

Chant of the Negation of Life: Traditional "Buddist Chant from China," chorus.

Living Sacrifice: Greek "Hymn to Appollo," men's chorus.

The Scape Goat: Hebrew Traditional, "The Scape-Goat is Sent Into the Wilderness," "Ono Adonoi Kaperno" chorus with bass solo.

Sacrificial Lamb of God: Auber's "O Loving Savior," chorus with soprano solo.

Hymn of the Keepers of the Mystery: Rachmaninoff's "Cherubimic Hymn," chorus.

Adoration of the Mighty King: Karg-Elert's Thou Great and Mighty King, trumpets, trombones, tympani, organ.

Formulated Belief: Gretchaninoff's "Creed," chorus with alto solo.

Priestly Intercession at Soul's Passing: Elgar's "Dream of Gerontius," chorus with tenor and bass solos.

Every Man a Priest and Son of God: Forsyth's "Jerusalem's Wall," chorus with bass solo; Strauss' Great Processional, trombones, tympani, trumpets, organ.

God Tender and Merciful: Clarke's

"Blind Ploughman," alto,
No Temple, But the Humble and Contrite Heart: O'Hara's "Living God," tenor.

Modern Conception of the Priestly Office: Dickinson's "Easter," soloists, chorus, brass, drums.

Royalty DE Coucy's "Troubadour Song," vocal solo, by a Knight and companion of Richard the Lion-Hearted.

Sallenger's Round, harpsichord, as played by Queen Elizabeth; Bull's King's Hunt, harpsichord, written for

King James I. Purcell's "Nymphs and Shepherds," madrigal with harpsichord, written for King Charles II; Lawes' "Captive Lover," madrigal, to pleasure of Queen Elizabeth; Morley's "Though Philomela Lost Her Love," madrigal.

Purcell's Trumpet Tune, organ, to delight King Charles II.

Rameau's Song from "La Laitiere do Trianon," associated with Marie Antoinette.

Couperin's La Tendre Nanette, harpsichord, written for Louis XV; Scarlatti's Presto, harpsichord, to the

Court of Naples.

Anon, "Al Bel Lume D'Un Bel Volto," madrigal; Hassler's "Tanzen und Springen," madrigal.

Mozart's Variations on an Allegretto, harpsichord, written at the age of nine and played at almost all of the courts in Europe; Mozart's Min-uet, harpsichord, for Maria Theresa; Mozart's Rondo a la Turque, harpsi-

Wagner, Aria from Lohengrin "In distant land, by wavs remote," vocal. Wagner, Lohengrin Introduction to Act III, organ.

Art Song for the People: Berger's "Summer Evening," madrigal.

Cry of the People: Tschaikowsky's Symphonie Pathetique, Finale, organ.

### We Go a Rambling (Some More)

CLEVELAND

MR. ALBERT RIEMENSCHNEI-DER has been securing the cooperation of his pastor in working out interesting evening services at Calvary Presbyterian Church, Cleveland. On March 20, the writer, finishing the stretch from New York to Cleveland, spied a big sign with MENDELSSOHN and details placed before said church. With a few minutes in which to locate and to get a bite to eat, he got back there in time to hear a splendidly arranged service in which the Mendelssohn organ works and choral numbers formed the music portion of the service. music was scheduled for the following Sunday, with a talk on Beethoven by the pastor.

MR. EDWIN ARTHUR KRAFT played a recital at the Cleveland Art Museum as one of the feature programs of the meetings of Ohio M.T.A. and F.M.C. held at Cleveland during the week of March 21. Mr. Kraft's playing is uniformly satisfying, both in the brilliancy of the display pieces and in the poetic refinement of the quiet numbers. At the same convention Mr. Edgar Bowman and his St. Ann's Church Choir gave beautiful renditions of some ancient church music, all done unaccompanied.

### RUSSIA VIA. NEW YORK

THE PLAYING of Joseph Yasser at the Wanamaker Auditorium, New York, March 29, disclosed something refreshingly different in organ interpretation. Mr. Yasser is a Russian, formerly of the Moscow Conservatory faculty. His playing, done from memory, had an assurance, conviction, and poise which established a most sympathetic response. Not being indoctrinated with our Western restraint and academic mannerisms, he treated his hearers to some effects of registration and nuance which were truly ear-openers. The dash, earnestness, and brilliance of his style made the program a genuine delight. The insistence of the audience for encores proved that his appeal was decisive.

Maybe the organ really is a musical instrument, and perhaps we are being withheld from its artistic possibilities. I believe we had better remain open to conviction.

-CARLETON H. BULLIS

### AN AUDSLEY RECORD

"ORGAN OF TWENTIETH CENTURY" \$50 SOME months or perhaps years ago several interested persons were able to purchase from book jobbers who had overstocked, a small supply of the late Dr. Audsley's second largest book, The Organ of the Twentieth Century, which originally was offered pre-publication at \$3.50 a copy, and later went to \$7.50 retail. These copies began at \$15, went rapidly up to \$20, and all but a very few were sold at that price. The remaining copies are being held for future years when time will have added its share and the set price of \$50 now established will be gladly paid.

The world-famous Art of Organ Building, Dr. Audsley's first great work on the organ, in two volumes, is still available in new unused copies, but in De Luxe Edition, autographed, only. Over twenty years ago the writer of this note paid \$30 for a common

(and by no means autographed) set of these famous books. They were recently on the market at \$75 a set, but owing to the greatly diminished supply on hand this price will undoubtedly have been changed before this gets into print. Book values are established both by content and rarity; the Audsley content remains unrivaled and will so remain till some philanthropist devotes half his fortune to the production of books fit to rival them; the rarity is increasing with each passing year.

All of which reminds us both of the post-humous Temple of Tone which Dr. Audsley was working upon right up to the day of his death, and also of the first-edition of Deems Taylor's epoch-making opera "The King's Henchmen." First-edition copies of these two books will be worth ten their price in another decade.

MR. LYNNWOOD FARNAM

PRESENTS A PUPIL'S FESTIVAL MR. FARNAM expects his pupils to live up to his own standards-and he thereby draws an ever increasing class of America's most alert. May 23rd to 26th he is presenting on the Skinner in his Church of the Holy Communion, New York, the following of his advanced students in fully memorized recitals: Eleanor Allen, Ruth Barrett, Robert F. Cato, Winslow Cheney, Ellen M. Fulton, Alfred Greenfield, H. W. Hawke, Clarence Mader, Alexander McCurdy, Hugh Porter, Ernest F.

MR, JOSEPH LITTAU FORMER ORGANIST AND THEATER CON-

DUCTOR BECOMES GUEST SYMPHONY LEADER

BROADWAY will not forget Mr. Joseph Littau who made his mark as an orchestral conductor in the Riesenfeld houses. He was an organist once, but graduated by effort and abundant merit to the conductor's stand; after a period in the Midwest he returned to New York and then went to the Howard Theater, Atlanta, Ga. He made his mark early enough there and was invited to conduct the fifth concert of the Nashville Symphony in March, which he did with such success as to win the unanimous approval of the critics. Mr. Littau's work on Broadway was marked by genuine interpretive plan, carried out with the hearty goodwill of his orchestra; the same qualities are reflected in the Nashville press reports.

\$1000 PRIZE

THE N. A. O. is managing a competition for \$1000 prize, for organ-orchestra work in overture or tone-poem form, to be played by the Capitol Theater organ and orchestra as a solo number for one week-the Composer's chance to hear his orchestration 28 times. Estey is furnishing the money; details from N. A. O., Wanamaker Auditorium, New York.

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Air (Cara Mio Ben) Giordani
Air (Rinaldo) Handel
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Andante (Orneorto) Mendelssohn
Consolation Mendelssohn
Minuet in G Beethoven
Minuet in G Beethoven
Minuet in G Mozart
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Nocturne, Op. 9, No. 2 Chopin
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### MR. PIETRO YON

APPOINTED ORGANIST AND CHOIR-MASTER OF ST. PATRICK'S CATHE-

DRAL, NEW YORK
MR. PIETRO YON, organist and composer of international reputation, was elected organist of St. Patrick's Cathedral, New York, on April 1st and will begin his activities October 1st.

Mr. Yon was graduated with full honors from the Academy of St. Cecelia and the Italian Ministry of Public Instruction in 1907, when he was already for two years associate organist at St. Peter's at the Vatican, Rome. He was then brought to America by Rev. Fr. J. B. Young, Jesuit, to fill the post of organist at St. Francis Xavier in New York City, where he remained up to the present.

Although Mr. Yon will be organist of St. Patrick's Cathedral, he will continue to take full charge of the music at St. Francis Xavier's and play a limited number of recitals both in America and in Eurpoe, where he generally spends his summer.

Elaborate music programs are now planned by Mr. Yon in association with J. C. Ungerer, who has been organist of the Cathedral for over thirty years, and several new Yon compositions are being prepared. Mr. Yon is the composer of 23 Masses, 100 motets, and much music for organ and orchestra. There will be installed at the Cathedral, one of the finest organs in America.

Mr. Yon has been for several years an American citizen; he was born in 1886 in Settimo Vittone (Piedmont) Italy, where at the age of six years he commenced his musical education. He then studied in Milan, Torino, and was graduated in Rome, where he won the first scholarship for piano, organ, and composition. His teachers were R. Remondi, R. Renzi, in organ; A. Burbatti, A. Bustini, G. Sgambati, in piano: C. De Santis in composition. In December 1921 he was appointed Honorary Organist of the Vatican in Rome, and last year made a Chevalier

of the Crown of Italy by Mussolini. Mr. Yon's brother, Constantino, is also an organist, of the Dominican Church of St. Vincent Ferrer in New York City.

### SCHLIEDER SCHOOL OF MUSIC FIRST BOOK PUBLISHED AND FIRST SUMMER COURSE ANNOUNCED FOR

NEW YORK CITY FOR SEVERAL years Mr. Frederick Schlieder has conducted in Paris summer courses in his principles of music pedagogy; owing to a growing demand several intensive courses will be held in America this summer. The book "Lyric Composition Through Improvisation", the first in Mr. Schlieder's Creative Harmony series, is daily expected from the press, to expound

this new approach to the study of music interpretation and creation.

In the Schlieder Principles of Music Pedagogy emphasis is laid on the need of a vocabulary as a means of musical expression, whether in the interpretation of another's ideas from the printed page, or in the expression of one's own ideas in improvisation of written composition. In speech the vocabulary is made up of words, phrases, sentences; in music the vocabulary is composed of rhythm and tone. Through Mr. Schlieder's principles a real working knowledge of this vocabulary is acquired by a natural method of use in much the same manner that a child learns to talk before going to school. The principle is similar to the conversational method employed by our best language schools. Many prominent musicians have found Mr. Schlieder's method an ideal one for acquiring that subtle and very necessary thing known as "general musicianship"

Mr. Schlieder, at present abroad and at work on other books in the Creative Harmony series, will return to conduct daily intensive classes in New York The Schlieder School during July. of Music has been established, and during Mr. Schlieder's absence is under the direction of William J. O'Toole. The faculty includes Mr. James W. Bleecker, Miss A. Costikyan, Mrs. Walter Nash, and Mr. Rollo Maitland. A preparatory course of ten weekly lessons is scheduled to begin about May Mr. O'Toole will conduct a course in piano technic at the same time and during the summer a special Normal Course for Piano Teachers in principles and mothods of modern pianoforte instruction.

-CONTRIB.

Statement of the ownership, management, circulation, etc., required by the Act of Congress of August 24, 1912, of The American Organist published monthly at Highland, N. for April 1927.
State of New York
County of New York

County of New York J

Before me, a Notary Public in and for the State and county aforesaid, personally appeared T. S. Buhrman, who, having been duly sworn according to law, deposes and says that he is the Editor of The American Organist and that the following is, to the best of his knowledge and belief, a true statement of he cwnership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse side of this form, to wit:

1. That the names and addresses of the

That the names and addresses That the names and addresses of the publisher, editor, managing editor, and busi-ness managers are: Publisher Organ Interests Inc., New York, N. Y.; Editor T. S. Buhrman, Managing Editor none, Business Managers

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock.) Organ Interests Inc., F. B. Buhrman, Richmond, N. Y., and T. S. Buhrman, Richmond, N. Y.

3. That the known bondholders, mortgagees, and other security holders, owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) none.

T. S. Buhrman, Editor

Sworn to and subscribed before me this 30th

Sworn to and subscribed before the thin day of April 1927.
[seal] Wm. Leslie Conner
(My commission expires March 31, 1928.)



STILL FIGHTIN'S IT OUT

By A VIERNE ADMIRER
I WAS interested in the March letter under
the rather alarming title "We Must Fight It
Out."

I quite agree that Vierne should not be judged merely as an organist. For, although I am one myself, organists are, as a rule, rather dismal fellows.

rather dismal fellows.

The average organ program is a truly laborious affair, and has been brought about by the singular failure of organists in general to become musicians. Of course any one with a few lessons in Paris can come to America and pose as an organist with a European reputation.

I am glad that the writer of your article spoke of Vierne as the composer of "Immortal "Symphonies". I agree with him and would go one further and say that Vierne is undoubtedly the greatest figure in the organ world since Max Reger. I think (and I know my subject pretty well) that for sheer originality, I would place my own countryman, Basil Harwood, as second and Karg Elert a close third.

I agree with enthusiasm as regards the Vierne tour, not being classed with the "stunt" tours.

"stunt" tours.

Emphatically, Mr. Vierne is a musician and not a showman, and if a few superlatives have been used, why, my dear sir, we have only got to blame the publicity man, for, can anyone on earth imagine more superlatives per inch of space than can be found in American ads of musicians and musical performances? In fact one might think that boosting was the sole job of half the critics in America.

occuring was the sole job of half the critics in America.

It amuses me to see that your correspondent should take exception to the treatment accorded Vierne, when every little country town organist in the States is being given a prominence that is utterly ridiculous. American press notices are a standing joke outside America. True, there are splendid articles, sterling critics, excellent music journals, and a big standard of progressive culture, but who is going to distinguish between the pure and the spurious? They are mixed up in indescribable confusion in both the daily and the music press.

By all means, bring up the standard of real American performance. America is a great and magnificent country, but the fievelopment.



PERSONAL NOTES
DR. GEORGE HENRY DAY'S new cantata,
"Dies Irae" was sung under the direction of
Edwin Arthur Kraft in Trinity Cathedral,
Cleveland, Ohio.
PAUL H. FORSTER has signed a contract for his third year as organist of the
Empire Theater, Rochester, N. Y.
FREDERICK W. GOODRICH, our Portland, Ore. representative, is the author of

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very extensive program notes for the concerts given by the Fortland Symphony.

CARL MCKINLEY, New York City, was awarded the Guggenheim Scholarship for musical composition in Europe.

MAX GARVER MIRANDA, Beloit, Wis.,

MAX GARVER MIRANDA, Beloit, Wis., is in Paris for an extended vacation.
WILLIAM ROCHE, eminent organist as well as steamship and coal merchant of Halifax, N. S., was an April visitor to Philadelphia, New York, and Boston. He brought a lot of old Halifax weather and then tried to blame it all on U. S.

delphia, New York, and Boston. He brought a lot of old Halifax weather and then tried to blame it all on U. S.

MISS BEATRICE RYAN, pupil of Robert B-rentsen, has been chosen as third organist of the Eastman Theater.

PIETRO A. YON, since his return from a concert tour of the Western coast, has been giving a number of recitals, one of which was in Pottstown, Pa., March 10.

C. HUGO GRIMM of Cincinnati won the \$1000 prize of the N.F.M.C. for his symphonic poem, played for the first time April 20 by the Chicago Orchestra and scheduled for performances by the orchestras of Cincinnati and Los Angeles.

ARTHUR L. TITSWORTH celebrated his 45th year with Trinity Reformed, Plainfield, N. J., in a special musicale April 24. He was presented with a purse of gold.

JOHN CUSHING has been appointed to North Presbyterian, New York.

EUGENE R. FARNY, general manager of the Wurlitzer Co. is one of the founders of the Congress Trust and Savings Bank of Chicago, which opened April 28.

WILLIAM H. BARNES, of T.A.O. Staff, sailed late in April for Naples where he methis mother and started on an extended tour of the Old World.

of the Old World.

WARREN D. ALLEN: series, from January 6 to March 13, Stanford University, Calif.
FERDINAND VALJEAN ANDERSON: April 4. Columbus, Ga., Trinity Church.
ALLEN BACON: March 18, Pomona College, Claremont, Calif.
LUCIEN E. BECKER: series of monthly recitals, Reed College Chapel, Portland, Ore.
MISS REBECCA DURFEE BURGNER: Feb. 14, Oberlin Conservatory of Music.
MRS. J. H. CASSIDY, March 21, Lufkin, Tex., First Baptist, March 14, Fort Worth, Tex.

Tex., First Baptist, March 14, Fort Worth, Tex.

ROWLAND W. DUNHAM: March 22, Youngstown, Ohio, First Presbyterian.

MISS ELLEN FUTTON: March 11, Scranton, Pa., St. Luke's.

JOSEPH H. GREENER: March 27, Everett, Wash., Trinity Episcopal.

WILLIAM H. JONES: March 20, Chapel Hill, N. C., Chapel of the Cross.

ARTHUR B. JENNINGS: March 3, presented by the Missouri Guild, Holy Communion, St. Louis, Mo.

ADOLPH STEUTERMAN: April 3, Memphis, Tenn., Calvary Episcopal.

EVERETT E. TRUETTE: March 16, Newton, Mass, Eliot Congregational.

W. JEFFREYS WAKEFIELD: March 4, Poughkeepsie, N. Y., St. Paul's.

RADIO BROADCASTING REGISTRATION BUREAU

THROUGH the co-operation of our read the Bureau has been able during the p few months to assist several other readers the Bureau has been able during the past few months to assist several other readers in finding suitable positions. Without liberal co-operation and watchfulness on the part of all our readers the Bureau will not be able to expand its work to any very great usefulness. Registrants pay their own postage bills, which are insignificant, but other than this there is no charge or expense of any kind whatever attached to the operations of the Bureau; it exists purely to serve in a disinterested capacity.

READERS' WANTS

AN ORGANIST in the Metropolitan district who wishes to exchange some of his or her time for whatever publicity values radio work has to offer, can find an unusual opportunity. Write Want 30.

An organist able to use part time efficiently as an organ salesman can find desirable connection with one of America's most progressive builders, Metropolitan district. Write Want 31.

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FLEMINGTON CHILDREN'S CHOIRS

FLEMINGTON CHILDREN'S CHOIRS
GRADUATION EXERCISES MAY 20TH AND RALLY
OF NEW JERSEY N.A.O.
THE GRADUATION Service of the Flemington Choir will be held in the Presbyterian
Church at Flemington, N. J., May 20th at
8:15. Two hundred choristers of the Choir
School, a large group from the Alumni, besides the organists of the represented churches,
will take part. The Class of 1927 numbers 14.

In the Methodist Church May 16th the

rs 14.
In the Methodist Church May 16th the izes will be presented, and a piano-contest r the first-year choristers and the Rotary lo prize contest for boy-sopranos will be

solo prize contest for boy-sopranos will be held.

The New Jersey N.A.O. holds the Spring Rally in Flemington May 21 and all are invited to be present the 20th for the Choir Graduation. Special seats will be reserved.

The N.A.O. meeting on Saturday will beheld in the Choir School: Miss Vosseller will speak on Children's Choir Work. There will be a demonstration by the choristers and after luncheon Mr. Norman Landis will give a recital.

Five organists will play during the service, which is a very formal one. The entire choir is vested, and the ceremonies of vesting the Alumni with their stripes for service. Senior Class with their gold hoods, and the Probationers with their gold hoods, and the Probationers with their surplices, is very effective. The Graduation Program includes:

Brightly Gleams"-Darnell "Brightly Gleams"—Darnell
"How Beautiful"—Harker
"List the Cherubic Host"—Gaul
"God Make My Life"—Jackson
"Behold the Lamb"—Landis
"Seven Fold Amen"—Stainer
"Children Are All Dear"—Landis



Australia bu ARTHUR SMYTH Official Representative

CHANDLER GOLDTHWAITE, Skinner Stu-

CHANDLER GOLDTHWAITE, Skinner Studio, WABC, Mar. 4.

UDA WALDROP gives weekly recitals over KPO, San Francisco, using an organ from a local church. It is expected the station's new organ will be ready in April.

MISS MYRTLE PLATT, broadcasts from McVicker's Theater over WJJD, Mondays and Fridays, with HOWARD L. PETERSON broadcasting the remaining days of the week.

WILLIAM E. ZEUCH broadcast over WBZ, Springfield, in Boston City Club, on Mar. 17.

EDMUND SERENO ENDER gave a re-

WBL, Springhens, in Mar. 17.

EDMUND SERENO ENDER gave a recital in Skinner Studio, Mar. 25, over WABC, New York, N. Y.

LOUIS E. WEITZEL also played in Skinner Studio, Apr. 1, over WABC.

CLARENCE DICKINSON broadcast a recital from Skinner Studio over WABC on April 15.

SINCE LAST WRITING I regret to report that Mr. Frederick Mewton, the brilliant organist of the Anglican Cathédral in Sydney, of whose work I wrote recently, collapsed and died while he was conducting a rehearsal for the Hordern Musical Society. He was a fine musician, a good chorus master, and his place at St. Andrew's will not be easy to fill.

The Municipal Council of Sydney has at last decided to bring the large city organ a little more up-to-date. As a matter of fact, it was old fashioned when it was opened, and with the rapid strides made in organ building during the last decade, it has be-

come antiquated. The proposal is to spend about \$75,000 on the organ, and Hill & Norman & Beard of London are to have the

The Melbourne Municipal Council has also

About \$75,000 on the organ, and thin & Norman & Beard of London are to have the work.

The Melbourne Municipal Council has also decided to build a new concert organ for the town hall, which has been considerably enlarged since the fire. You will romember that the sold organ—a fine instrument of 70 registers—was burnt down last December. The new instrument is to be built by Hill & Norman & Beard of London, and will contain 110 registers. The specifications have been drawn by Dr. Price (the organist) and Mr. Palmer, and the instrument is to cost a figure approaching \$200,000. I will send further particulars of this huge instrument next month, togother with some of my own views, by way of analysis.

Cinema unit organs are few and far between in Australia. The Prince Edward Theater, Sydney, and the Arcadia, Chatswood, a suburb of Sydney, both possess Wurlitzers. Generally speaking, the picture theaters depend on small orchestras and pianos. The organ at the Prince Edward, Sydney, has certainly been a very great attraction, even more so than the orchestra, which is exceptionally good, under the baton of Mr. Will Prior, who hails from Chicago and was last heard in your country at the Metropolitan Theater, Los Angeles. Mr. Prior is highly esteemed here as a musician of considerable ability. The organist, Mr. Leslie V. Harvey, also comes from your side, San Francisco. He is certainly clever and charms large audiences with his playing.

I find it very difficult to speak as I feel with regard to the usual type of photoplaying. The illegitimate use of Tremulants, the top-heavy manual work, the general absence of pure foundation tone, and the clapterap quality of the music dished up, is quite beyond my power of appreciation or description; but fortunately I heve heard what the music can be made by an organist of a different school. In the Capitol Theater, in Australia, and the player, Mr. H. C. Webber, an artist to the finest Wurlitzer in Australia, and the player, mr. H. C. Webber an artist to the finest regard to be desi

comes almost sentient.

Another Wurlitzer may be found at Hoyt's Theater in Melbourne, where Mr. Eddie Horton is temporarily engaged as organist.

### Cleveland

By PAUL A. HEIDEMANN

Official Representative

Official Representative

WE HAVE HAD with us for the past four or five weeks Miss Johanna Grosse, the radio organist of WLS, playing at Keith's Palace Thester, in which is a 3-13 Wurlitzer most unlike a Wurlitzer, weak tremolos (which may be good or bad) but nevertheless it doesn't sound like a Wurlitzer. Miss Grosse played an Overture, no slides, merely spotlight; the consequence was a restless audience and a poor hand. One surely never tired of her registration, she was constantly changing. Her method of viewing a feature was direct cues, as title per title or situations—a young girl with a pretty face—"Baby Face," etc. The ontire music setting was of jazz numbers. I feel that Cleveland has long passed that type of viewing years ago, it may be effective at times but when done throughout a feature, to me it becomes comedy. Hope Keith brings more; we would like to hear them from other cities. Real's Hippodrome with a 3m Möller is broadcasting daily noon recitals. Mr. Thomas E. Foley is handicapped. The mike hangs directly in front of the Choir, giving the Great and Swell a small chance, the Hipp being a very wide house.

We now have two theaters using "Vitaphone" as an added attraction and occasionally with feature picture. I have often wondered how an organ would sound coming from as small an opening! Would some of the reeds lose their s. and the Diapason sound tongue-tied!

# Midmer-Losh Organs

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# Saint-Saens

### His Life and Art

By WATSON LYLE

AN INVALUABLE 5 x 7 book of 210 pages for organists, long enough to tell all the vital facts, conorganists, long enough to tell all the vital facts, condensed enough to be interesting to the end. Do you know how this great French composer inherited consumption (page 2), that he had "two mothers" (p. 3), whether the tales are true of the "whippings and force" used to make him practice (p. 5), why his lessons were stopped even though he was actually a child prodigy (p. 6), how his teacher was able to make him agree in account of the product of the p arguments (p. 7), what his mother said when they asked her what he would play at twenty since he was playing Beethoven at ten (p. 10), what frightened him at four-teen when he first played the organ and why the class laughed (p. 11), the lie that got his first symphony played (p. 12), and the innumerable other interesting and human events in the life of the great musician? The book is supplemented by chapters on his compositions and a com-plete list of all his works. No program-maker can afford to miss this book.

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### Art of Photoplaying By May Meskimen Mills

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Agitation

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Agitatos

Baby Cry
Brass Band
Bumps and Falls
Bumps and Falls
Calisthenics
Cannon Shots
Cat Meow Clock Strike Coquetry Court Scenes Cuckoo Dog Bark
Embarrassment
Fade-Outs
Flash-Backs Flirting Frogs Ghosts

SUBJECTS

The first column gives a reproduction of the actual index; the second gives subjects picked at random from two pages of the index: together they show the marvelous wealth of material in the book. We unhesitatingly recommend it to all beginners in theater work, to all who contemplate theater work, to all who would more intelligently enjoy the theater, and to all theater organists who feel the desire to keep themselves ever young, ever interested in their delightful art. Not an unusually large book not unusually large hot worth an unusually large book, not unusually well printed; but worth five times its price.

ORGAN INTERESTS INC. 467 City Hall Station New York, N. Y.

Detroit by ABRAM RAY TYLER Official Representative



YES, THE GUILD certainly give us something to think of. It seems as though the Fred Morse had gone the limit with each meeting, yet he bobs up serenely with a brand new kit every month. The March meeting contained food for serious thought, as well as some marvelously interesting music. Firstly (after eating the famous 1st Cong. cafe supper and discussing the problems of grand old Notre Dame de Paris) J. Auguste Hebert, the naive and well loved representative of Cassavant Freres, told us how and why the organ has developed as it has and what it has become. Of course he was perfectly willing to adiant that his sterling and respected firm were responsible for most of the advances, but we all know him so well and (as in my cwn case) his miracles in making over an old organ without attempting to claim for his firm all the glovy, that no one could take offense, but a lesser man would have been inviting criticism. Then the choir of the Afro American St. Matthews P. E. Church, 12 earnest colored musicians, did themselves and their church great credit in the following program: Male Quartet "Deep River" (arranged by Mr. Bailey, their chief), Dvorak's (yes the Largo from the New World) "Massa Dear." and Mr. Bailey's arr. of "Steal Away," tenor solos (Mr. Hallie Howard) Bohm's "Still Wie die Nacht," and Burleigh's "Go Down Mosses;" contralto solos (Mrs. Nelle B. Sherts) "Ishtar" by Spross, and Burleigh's "Nobody Knows the Trouble;" soprano (Miss Celeste Cole, a real potential Galli Curci) Benedict's "The Wren," and Dett's arr. "Somebody's Knockin' at the Door." Finally the eleven members of the choir sang Johnson's (arr.) "Way up 'n Heaven," a really fine ensemble number. Our colored fellow musicians will always be welcome. The accompeniments were by one of our members (an examinee of ours last year) Mrs. L. LeBon, and very adequeté.

The Bohemians at their March meeting honored E. M. C. Ezerman, a Hollander-Organist-Composer and teacher who has recently come among wis, by performing three of his songs "Israfel." "El Dorad

the fugue to the average audience) Bonnet's Romance sars Paroles, Guilmant's Chant Seraphique (another warrantable divorce), Stoughton's Dreams. Durand's Sous le Bois, and the Widor Fifth Toccata.

On the 27th I had the very interesting cooreration (at my own 73rd "Quiet-Hour of Music" at Temple Beth El) of Mrs. Mae Trivette Parke, organist, and her daughter Miss Lorraine Parke, a very artistic harpist. They pleased my neople immensely and did beautiful work. Miss Parke played solo: A Grandjani Prelude, and the DeBussey First Arabesque, and with her mother the Gebriel Faure Impromptu for organ and orebestra.

At Ann Arbor in the University Twilipht Series, Guy Filkins, of the Central M. E. played the Guilmant-Grand Choeur, Dettavoin A Song, Mammy, Bonnet Romance sans Paroles. Silver Rhapsorly, Widor Serenade, Wolstenhelme Allegretto, Von La Concertina, Wagner Liebestod, and Pilorim's Chorus.

I was prevented from hearing either the Mills or Filkins recitals, but I am informed

that both were technically fine, but that the former was more interesting artistically. What "April fool jokes" I may be subject to, I know not, but, I do know that Detroit is becoming more interesting musically every day, for which I rejoice.

Harrisburg by WILLIAM E. BRETZ Official Representative



MR. J. HERBERT SPRINGER of St. Matthew's Lutheran, Hanover, has been giving a series of three Lenten recitals on the large 4m Austin, with the assistance of his vested choir (which sang the Vespers) and prominent visiting soloists.

Mr. Clarence E. Heckler of Christ Lutheran gave a recital before a capacity audience in the Methodist Church at Williamstown March 17.

Miss Cornelia Schnichter has been appointed to Paxton Presbyterian to succeed Miss Genevieve Kelley, resigned. Mr. Stanley G. Backerstoss has been closen to direct the choir.

choir.

the choir.

Miss Sylvia Gingrich recently began her duties at Harris St. Evangelical to succeed Mr. Irwin L. Boose, resigned.

Mrs. Earl Newcomer will succeed Miss Laura Zimmerman at Trinity Lutheran, Camp

Mrs. Earl Newcomer will succeed Miss Laura Zimmerman at Trinity Lutheran, Camp Hill.

Miss Beatrice Smeadley will supply at Westminster Presbyterian during the prolonged absence of Mr. Paul J. Smith.

Miss Madelyn Ritter was heard in recital on the enlarged Moller in Otterbein United Brethren on the 31st. She had the assistance of a voralist and flutist.

The Saturday afternoon Lenten recitals at St. Stephen's P. E. have been attracting large audiences. Several visiting artists have been presented this season: Mr. S. Wesley Sears, of St. James' P. E., Philadelphia: Miss Florence Burlew, First Presbyterian, Lewistown: Mr. Charles E. Wisner, First Presbyterian, Lancaster; Mr. Kyle Dunkel, All Angels Church, New York. The other recitals were given by Mr. Frank A. McCarrell, of Pine St. Presbyterian, and Mr. Alfred C. Kuschwa, of St. Stephen's.

The choir of First Church of Ged presented a musicale March 8th. Likewise the Maclay St. Church of God gave a similar program on the 29th.

Fifth St. M. E. presented the cantat "Inheritance Divine." under the direction of Mr. Howard Gensler on the 13th. They were prevailed upon to repeat the work on the following Sunday at a special musicale. Mrs. John R. Henry preceded both services with preludial recital.

Special Sunday evenings of music have been given recently at Covenent Presbyterian under the direction of Mr. Harold Malsh, with Miss Esther Kaufman at the organ: \*\*et Steven's M. E. under the direction of Mr. John W. Phillips, Miss Vivian Eves at the console: \*\*at Christ Lutheran under the direction of Mr. Warren Lyne, with Mr. Clarence E. Heckler; at First Bantist where a Gouned program was given. and at Second Reformed where Gounod's Gallia was sung under the direction of Mrs. Carl Heefner, with Mrs. Frank D. Clark at the console.

Oberlin By GEORGE O. LILLICH Oberlin Correspondent

LENTEN SERVICE April 3rd the AT A LENTEN SERVICE APPI 376 the United Church Choir under the direction of Mr. Frank H. Shaw gave Dubois' "SEVEN I AST WORDS" with Dr. Georre W. Andrews the organ, playing Franck's PRIERE and concluding the service with a most effective investigation.

improvisation.

Mr. James L. Strachan of this vear's graduating class was heard in recital Merch 28th, playing Franck's CHORALE in Bm,

Karg-Elert's Starlight, Adagio (Sonata 2) by Andrews, Wagner's Tristan Prelude, etc.
The Choir of the Church of Christ, Lorain, Ohio, under Mr. Donald Gilley '28, gave Gaul's "Holv City" on Easter night.
"The Man of Nazareth" by Rogers was given at St. Andrew's, Elyria, on Good Friday night under the direction of your Representative.

New York by ALANSON WELLER Official Representative



THE LENTEN SEASON did not retard organ activities in New York in the least. Outstanding in a busy month was the Wanamaker recital Mar. 11 at which Mr. Charles Courboin appeared as soloist in Alfredo Casella's new Concerto Romano with the composer conducting. The work was written for the Wanamaker organs and composed in the short period of five weeks last Summer. It is in no way descriptive of the City whose name it bears but was dedicated to a painter friend and the program annotator suggests that some of this man's style of painting as well as the art and architecture of the Holy City in general may have influenced the style of the work, by turns sombre, imposing and brilliant. Malipiero's transcription of the Veracini Organ Concerto was the other major offering. Both numbers were excellently done; the program included numbers by Bach, Beethoven, Handel and other works from the classic period.

Lenten recitals in both boroughs were plentiful. At Old Trinity Mr. Channing Lefebvre's selections included the Franck Grann Piece Symphonique and the Handel WATER MUSIC in the new Fischer arrangement At Brooklyn Trinity Mr. Louis Robert continues his noonday recitals. Mr. Stanley Van Wart's chorus at St. Paul's gave Moor's Darkest Hour Mar. 13. On the same day Mr. G. Waring Stebbins presented Miss Mildrel Dilling, harpiste, at Plymouth and Mar. 20 offered a Beethoven program with string trio. Three generations of Stebbins have contributed to the music life of the City; the first, George C. Stebbins, famous hymn composer, was recently heard on the air; the second, our own G. Waring; and the third, Miss Elizabeth Stebbins, an exceptionally promising young soprano who gave a recital in Brooklyn Mar. 22.

Edwin Grasse blind artist was heard in the joint role of organist and violinist at a Blind Benefit performance Mar. 26. His principal organ offering was a superb performance of Lixzt's Les Preludes. The organist and perhaps enlarged and improved when the Company moves to its new quarters uptown. It will be a long time ere

artist.

Brooklyn's popular recitalist Mr. Charles O. Banks has been doing some dedicatory recitals lately, including one on a 2m Midmer-Losh in one of the smaller Brooklyn churches Mar. 16. His monthly St. Lukes' recital had as its principal offerings a masterly performance of the Bach Giant Fugue and the Andante from Beethoven's Fifth, beautifully done. It has taken the Beethoven Centenary to awaken organists to the fact that much of his work sounds exceptionally fine on the organ.

fine on the organ.

The Cadet Chapel Choir of West Point The Cadet Chapel Choir of West Point Military Academy sang under the direction of Mr. Frederick C. Mayer at the April 3rd service in St. Paul's Chapel, Columbia University and was broadcasted over WEAF.

The Wanamaker Spring Concerts on the Fridays of April included Palmer Christian, Louis Vierne in his farewell recital, Charles M. Courboin, and a conpert of original

# Austin Organs

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compositions by the rdvanced students of New York University for string ensemble, organ, and voice.

A concert of Tudor Music was given by the English Singers in the Cathedral of St. John March 21st.

A festival service was given in St. Mary the Virgin April 5th when the Guild members were special guests.

The motion picture "Beethover" was given in Wanamaker Auditorium March 21st with a special surrounding program of addresses and Beethoven's music. St. John's Cathedral gave a special Beethoven service to celebrate Beethoven Week, on a magnitude and with an excellence especially fitting to the Cathedral.

### Pittsburgh Notes

By CHARLES A. H. PEARSON

Official Representative

BEETHOVEN was fittingly celebrated in Pittsburgh. The Musicians Club and the Tuesday Musical sponsored a concert made up of representative compositions. Ferdinand Fillion and Odcar Helgenbein played the Kreutzer Sonata, Selmar Janson played the Appassionata, the Shapiro Quartet played the Opus 95, followed by two movements of the Septet. The second half of the program was made up of two choruses sung by Mrs. Ann Woestehoff, and the Hallelujah Chorus from the Mount of Olives, sung by Ernest Lunt's Mendelssohn Choir. Over fifteen hundred were turned away for lack of space in the hall. A number of the organists arranged Besthoven programs in the churches, playing transcriptions of symphony movements and commenting on the importance of Beethoven in the church bulletins. Thaters co-operated as well as the schools and the radio stations. The orchestra of Carnegie Institute of Technology, under Dr. Karl Malcharek, played to a capacity audience, closing with a splendid performance of the Fifth Symphony. Dr. Charles Heinroth has followed the custom of giving lectures on Saturday evenings during Lent, instead of recitals. This year he chose as the subject for the first five lectures Beethoven and his Nine Symphonies, talking about two at each lecture except the fifth which was devoted to the Ninth Symphony. The Symphonies were played on two pianos by Dr. Heinroth and Dallmeyer Russell. The sixth and concluding lecture had for subject, "The Technique of Expression." The attendance and interest have been splendid and the lectures most instructive and interesting. On March 20th, Dr. Caspar P. Koch played a Beethoven program at Allegheny Music Hall, assisted by a male chorus.

On February 11th, John A. Bell of the First Presbyterian Church, opened a new three-manual austin in United Presbyterian fluored for the splaying were highly praised.

March 29th, Earl B. Collins, Bellefield Presbyterian, gave Stewart's "The Hound of Heaven" with his own quartet and a second group of four of the city's best singers, under the suspense



MR. E. A. EVANS has been appointed to Trinity Episcopal, he is a native of gallant little Wales and for some time past has been doing excellent work at Hinson Memorial.

little Wales and for some time past has been doing excellent work at Hinson Memorial.

The installation of new organs goes merrily on. Orders have been placed for a Reuter for Piedmont Presbyterian. The new Seventh Day Adventist has installed a Reuter, dedicated a few Sundays ago by Mr. John Stark Evans, the very capable organist member of the University of Oregon musical faculty at Eugene. The new church of the Holy Redsemer (Catholic) is also to have an organ in the near future. I understand that is to be a Kilgen purchased from some other church. The Kilgen installed in Hinson Memorial Baptist some eight years ago has just been reconstructed and the organ by the same builder in the Church of the Madeleine erected about two years ago has received some additions and been moved to a new location in the rear of the church.

Your Representative gave a recital at St. Peter's Church in The Dalles. According to the press reports, "hundreds attended the recital and many stood during the entire program." Owing to the splendid work of the Monday Musical Club, who sponsored the recital, the people of the city are being given music programs of a very hick class

program." Owing to the splendid work of the Monday Musical Club, who sponsored the recital, the people of the city are being given music programs of a very high class and they are showing their appreciation by the wonderful attendances they are making.

The annual convention of the Oregon M.T.A. is to be held in Eugene, May 25, 26, 27. The School of Music is fortunate in possessing a large Reuter and the program committee have invited Mr. William R. Boone and your Representative to play. Mr. Boone will in all probability play a Handel Concerto with the University Orchestra and your Representative will render Yon's Concerto Gergorian when the organ received its proper prominence. The discussions of the convention will also include an organ conference under the chairmanship of Mr. John Stark Evans of the University Faculty.

It was a pleasure to see the picture of Mr. Henry Murtagh in the March issue. It was in the city of Portland at the Liberty Theater that Mr. Murtagh made his reputation as a theater organist. While living in Portland Mr. Murtagh composed the Oregon State Song, "LAND OF THE EMPIRE BUILDERS, LAND OF THE GOLDEN WEST," the result of Oregon Composers.

a competition sponsored by the composers.

Orecon Composers.

Writing of Oregon composers reminds me that the above named society gave one of the Sunday afternoon Municipal Concerts and he Sunday afternoon Municipal Concerts and he Penresentative and Mr. Lucien E. vour Representative and Mr. Lucien E. Becker contributed original organ compositions to the program.

### St. Louis News Summary

By N. WELLS Official Representative

RECITALS of the last weeks have been contributed by the Messrs. Devereux, Diebels, Wade Fallert, Galloway, Hall, Henshie, Oetting, Stamm, etc.
Beethoven Sunday was religiously observed by many or most of our organists.
Mr. Arthur B. Jennings of Pittsburgh played an excellent recital under the auspices of the A.G.O. at the Church of Holy Communion, where Milton McGrew presides. Outstanding numbers were the Handel Overture to the Occasional Oratorio and the Franck Choral No. 2 in B minor.
At Christ Church Cathedral Mr. Arthur Davis dedicated his new \$50,000 Skinner March 27 with a fine recital. The Toccata and Fugne in D minor by Bach and the Carillon Sortie by Mulet were among the

brilliant numbers. Every available seat was taken. Mr. Davis announced that he will continue his weekly noon-day organ recitals. Mr. Davis won the Homiletic Review prize for the setting of "A Hymn of Prayer."

The April meeting of the A.G.O. was held at the church where Mrs. Silas Day Loughmiller is the organist. After a spiendid repast the chapter listened to the St. Amhonys Choristers under the able direction of Mr. Christopher Hausner. Mr. Hausner demonstrated that a boys' choir is not an impossible accomplishment nowadays, that polyphonic music is interesting and can be well sung even today by a church choir, that a capella

Christopher Hausner. Mr. Hausner demonstrated that a boys' choir is not an impossible accomplishment nowadays, that polyphonic music is interesting and can be well sung even today by a church choir, that a capella singing does sound beautiful, that expression and understanding are attainable with volunteer singers. The chapter will show its gratitude and appreciation, we hope, by attending in large numbers the Choral Recital of the choristers at St. Anthony's Church April 10. Mr. and Mrs. Charles C. Kilgen, who spent several weeks in the South, have returned and are giving glowing and enthusiastic accounts of Florida.

Mr. Louis Vierne was heard April 3 at St. Francis Xavier's Church under the auspices of the N.A.O. of which Dr. Percy Eversden is State president. Naturally great interest was aroused by the coming of this eminent composer and his style of playing and interpretation of the numbers a good lesson to attending organists.

Under the baton of Mr. Charles Galloway the Apollo Club and the Morning Choral Club united forces on the same afternoon for a farewell concert of the St. Louis Symphony at the Washington Field House.

The March meeting of the A.G.O. was a gesture of homage to Beetheven. Mrs. E. G. Hoffsten had the pleasure and satisfaction to welcome 50 guests or more at Grace Episcopal, Kirkwood. After the business meeting the chapter adjourned to the beautiful home of Mr. and Mrs. George R. Robinson, where Miss Clara Meyer played the Waldstein Sonata, which was followed by a thrilling, gripping, highly instructive lecture on Beethoven by Mr. Percival Chubb, the leader of the Ethical Society; then Mrs. Esmeralda Berry Mayes and Mrs. Frank Jewett played the Fifth (Spring) Sonata for violin and piano. It was a memorable evening!

Washington by THOMAS Moss Official . Representative



FOLLOWING the custom of other years Mr. Adolf Torovsky presented five organists in recital In Epiphany Church during the Lenten season. The programs were of a high order of excellence, played by Eugene Stewart, G. Thompson Williams, both of Baltimore; Percy Cox of Annapolis; Warren F. Johnson, and Edgar Priest, of Washington.

The task of preparing for the visit of the A.G.O. Convention to this City, the latter part of June, is a large one. It should have the utmost in co-operation from every worthwhile organist in the District of Columbia. The program has not been announced, but your Correspondent is assured that it will be most attrective. We hope the Editor will find room for it in full in the next issue. [He will if ever he gets it in time—and he'll hold space for it too till the last minute.—ED.]

nte.—ED.]
Mr. John Finley Williamson of the Dayton Westminster Choir has been selected as the conductor for the May festival. He will have special classes at the afternon sessions for organists and directors who may be interested in studying such things as breath technic, choir organization, repertoire, tone production, diction in massed groups, etc. The dates are May 12, 13, 16, 17. Rehearsals for the massed chorus of 500 voices, recruited from the many City choirs and singing organizations, will be held on the evenings of these dates. May 18 is the date of the concert in which the massed choirs, a high school chorus, the male organizations, and the ladies' groups will participate.